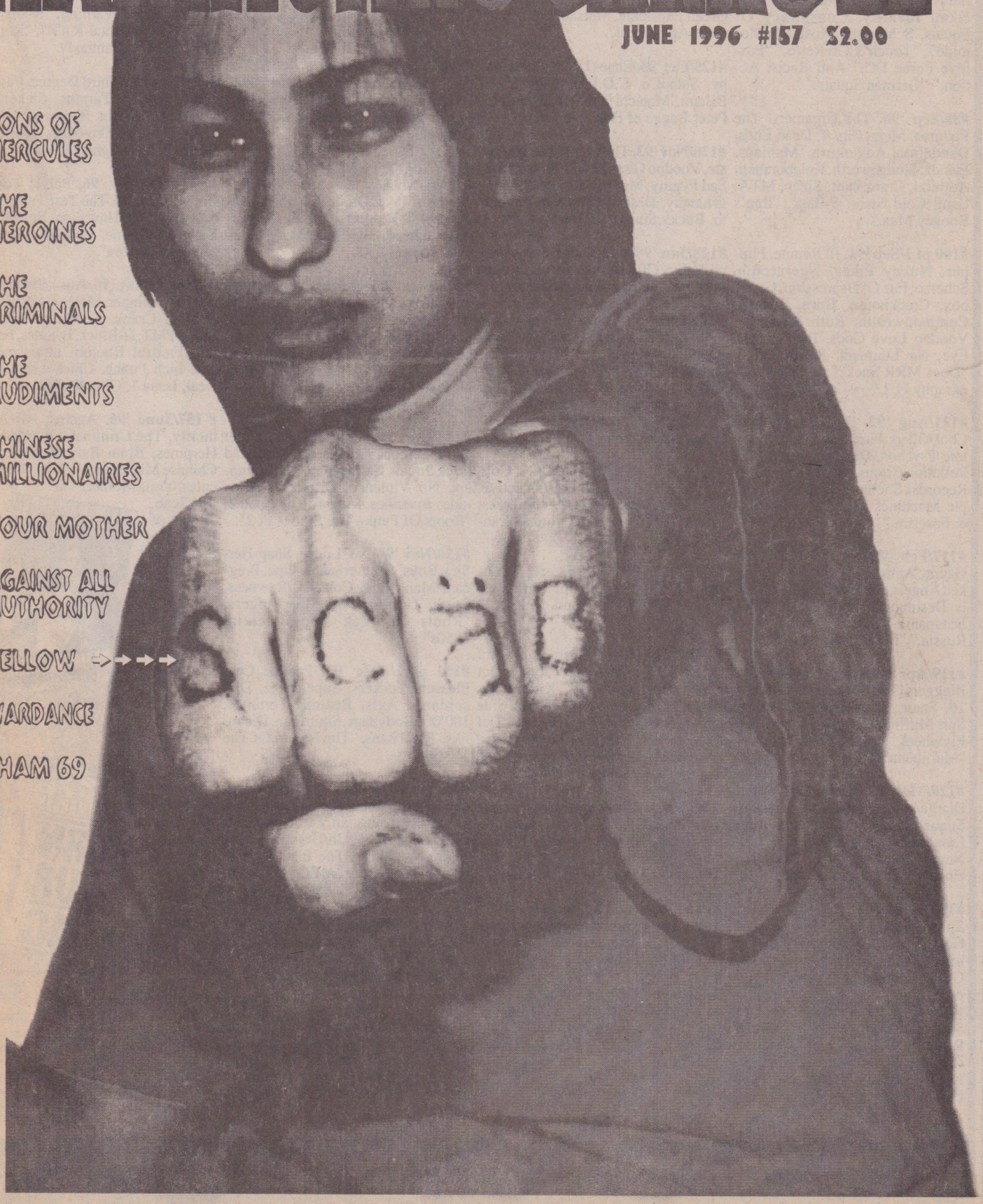
MAXIMUMROCKNROLL

JUNE 1996 #157 $2.00



SONS OF HERCULES

THE HEROINES

THE CRIMINALS

THE RUDIMENTS

CHINESE MILLIONAIRES

YOUR MOTHER

AGAINST ALL AUTHORITY

YELLOW ->->->->

WARDANCE

SHAM 69

MAXIMUMROCKNROLL MAXIMUMROCKNROLL MAXIMUMROCKNROLL

MAXIMUM ROCKNROLL IS A MONTHLY PUBLICATION. ALL WORK IS DONATED AND NO ONE RECEIVES ANY SALARY. ALL PROCEEDS ARE EITHER INVESTED IN TECHNOLOGICAL IMPROVEMENTS OR GO TO OTHER SIMILARLY NOT-FOR-PROFIT PROJECTS. ANYONE IS WELCOME TO REPRINT ANYTHING FROM MRR, BUT ONLY IF IT'S NOT-FOR-PROFIT.

#78/Nov '89. Majority Of One, Ludwig Von 88, Slapshot, Rocks, Berurier Noir, Society Gone Madd, Mistaken Identity, Conspiracy Of Equals, Schpoostik Hospital, Momido7, "Touch & Go Retro," "Positive Force DC," Anti Racist Action," "German Squats.

#88/Sep '90. The Creamers, The Fixtures, Mega City 4, Dead Ends, Dandelion Adventure, Maniacs, Fiendz, Sludgeworth, Kolaborancji, Admiral, Crankshaft, Sleep, MTA, Long Cold Stare, 8-Bark, "Iraq's Boogey Man."

#100 pt 1/Sep '91. Ill Repute, Flipper, Nukey Pikes, Necracedia, Scherzo, Fitz Of Depression, Germbox, Crackhouse, Burn, Engage, Commonwealth, Ruth Schwartz, Voodoo Love Gods, Eye For An Eye, Ne Luumaet, Red London, "Does MRR Suck?", "MRR Bibliography Pt 1."

#111/Aug '92. Huasipungo, Real Cool Killers, Flux, Superchunk, Cosmic Psychos, Dr Strange Records, Pollution Circus, Erica Beck of Boy Records, Shelley's Children, Simple Machines Records, "Sexuality & Fascism."

#117/Feb '93. New Bomb Turks, Gaunt, Antiseen, Los Crudos, Naked Angels, Bivouac, Hell No, Sour-is Deslinguee, Sour Mash, Oiler, Datapanik Records, "Mad Ratts of Russia," "MDC in Russia."

#119/Apr '93. Econochrist, Insaints, Blaggers ITA, Spoke, Hasil Adkins, 16, Snair, Sham Pain, Spiderbait, Spit Muffins, Shyster Shyster And Flywheel, Volpi Vadoplyassova, "Marijuana".

#120/May '93. Jawbreaker, Supercharger, Avail, Lük Haas, Cockpit, Sugar Shack, Groovy Ghoulies, Lumpin Proletariet, Fobia Estatal, Negu Gorriak, Dolf of Trust fanzine, "British Anti-fascism".

#121/June '93. Tilt, Rancid Hell Spawn, Lockjaw, Lookout UK, Crust, Facepuller, Inflatables, Positive Greed, No Joke, "Emo Boy's Guide to Thrift Shopping."

#122/July '93. Sparkmarker, Grey Spikes, Smear, Desert Culturel, Rhythm Collision, Subterranean Records, Schwartzeneggar, Velocity Girl, Pleum, Pilgrims, House Of Faith.

#123/Aug '93. Lungfish, Ego, Plainfield, Quincy Punx, The Hidden, Bombs For Whitey, False Sacrament, Green Popsickle, Mersault, "Engagement Agreement".

#125/Oct '93. Chaos UK, Not So Happy, StandCo, C.D.F.L., Bap, Disco Biscuit, Malachi Krunch, Blindfold, Peter Bagge of Hate comics.

#126/Nov '93. The Gears, Teengenerate, Voodoo Glow Skulls, Sinister Six, Sad Pygmy, Moving Targets, Indian@narchy, Destroy TV, Ayn Imperato, Bucky Sinister, Dave McCord.

#128/Jan '94. Les Thugs, Face Value, Policy Of 3, Horsey, Small, Strain, All You Can Eat, "Drug Maelstrom."

#129/Feb '94. "Work" theme issue with: Jim & Debbie Goad, Beth Cockpit, John McDonald, Metal Mike, Queen Itchie, Joe Queer, Gavin MacArthur, Herbie Spit Muffin, Liz Super Pussy, Ken Taniguchi, Aaron Muentz, Scott Drake, Gretchen Holtz, Jim Vatican Commandos..

#130/Mar '94. Wretched Ones, Gob, Tar, The Meteors, Spiral Objective, Zip Gun, Borax, New Bomb Turks, Harriet The Spy, ABC No Rio, Sandow Birk.

#132/May '94. The Freeze, UXA, Brainstorm, Stand Up, Parasites, Spore, Whatever, Spud Jones, "3 Strikes."

#134/July '94. All-Japan issue with: H.G. Fact, Senseless Apocalypse, Out Of Touch, Jack With Killer, Mr. Eimori, Lefty, Copass Grinderz, Side Order, Rabia, Volume Dealers, Def Master, The Fringe, The Beyonds, Iconoclast, Death Side, Gods Guts, Thunderbolt, Japanese BYOFL.

#135/August '94. Impatient Youth, Screaming Bloody Marys, Carburator Dung, Timescape Zero, Westworld, Mouthpiece, The Makers, The Monitors, "Punks In The Military".

#142/Mar 95. Demolition Doll Rods, Seizure Boy, Oblivians, Bunny Brains, Suspects, Guzzard, Doctors, Notoken, Mouthfull, Hellbender.

#143/Apr '95. Vindictives, Stinkerbell, Jesus Christ Super Fly, New Day, Registrators, Youth Brigade, Pit, "True Crime", "Roots of Punk--The Northwest Sound".

#145/June '95. Conflict, No Empathy, Tina Age 13, Screw 32, The Harries, The Rejects, Bob Cutler, Badger, The "Roots Of Punk--MC5", "The Cartoons of Ted Rall".

#146/July '95. Riverdales, Head, Bristles, Aut Aut, Schleprock, Spanakorzo, McRackins, Y.A.P.O., 10-96, Empress Of Fur, Underhand, Nailed Down,

#147/Aug '95. Swingin' Utters, Das Klown, Mickey & the Big Mouths, Norman Mayer Group, Overbass, Undesirables, Respect, Nothing Of Merit, Lunkhead, The "Roots Of Punk--The Stooges".

#148/Sept '95. Adversives, Thorazine, Toe Rag Studios, Scott Radinsky, Wizo, Bollocks, Shitworkers, Opposition Party, Moody Jackson, Opcion Crucial, Rebel Rebel, Teen Idols, Soda Jerks, Walking Ruins, "Roots Of Punk--The Sixties Pt 1".

#149/Oct '95. Manic Hispanic, Pet UFO, Campus Tramps, Joe Kidd, Bad Luck Streak, Chumpslap, The Humpers, No Violence, Diferentes Actitudes Juveniles, Richard The Roadie, "Roots Of Punk--The Sixties Pt 2".

#150/Nov '95. NY Loose, Snap-Her, Sick Boys, Splatterheads, Pipe, Pregnant Man, Final Conflict, Rawness, Stink, Goblins, Smellie Fingers, "Roots Of Punk--The Essential 1950s".

#151 pt 1/ Dec '95. Padded Cell, Pleasure Fuckers, Supersnazz, Discordance Axis, Beatnik Termites, 100,000 Bodybags, Squirtgun, Diabloliks, The Titans, "The Return Of The Misfits".

#151 pt 2/ Dec '95. The Lowdowns, My White Bread Mom, Queen B's, Electric Frankenstein, Turtlehead, Serpico, Trick Babys, In/Humanity, The Stains, Varukers, The Pist, Terrible Virtue, "The Hardcore Films Of Richard Kern".

#152/Jan '96. Assfort, Turbonegro, Junior, Compound Fracture, Murder Junkies, Bottomfeeders, Battalion Of Saints, Heartbreakers, Florida Scum Pit.

#153/Feb '96. Snort, Hatchetface, Little Ugly Girls, A.D.Z., Oxymoron, N.O.T.A., Stun Guns, Surfin' Turnips, Gutfiddle, Karen Monster, Dimestore Haloes, "Uncle Sam & The Swastika"..

#154/Mar '96. The Motards, Subincision, Stisism, The Donnas, The Stallions, Count Backwurds, Crunch, Final Warning, "Roots of Punk--Instrumental R'n'R", "Roots of Punk--The Damned".

#155/Apr '96. Third Degree, Pussy Crush, Surfin' Turnips, Sickoids, Anti-Flag, Slight Slappers, High Plains Drifters, Cro-Mags, Hockey Teeth, "The Knights Of Malta".

#156 pt 1/May '96. Public Toys, Crunch, Peter & The Test Tube Babies, Nails Of Hawaiian, Splash 4, Yawp!, Lifetime, Sickoids, "Roots of Punk--Boston".

#156 pt 2/May '96. Australian Special: Beanflipper, Melancholy, Blitz Babiez, Crank, SubRosa, Mindsnare, TMT, H-Block, B-Sides, Fallout, Frenzal Rhomb, Lawnsmell, One Inch Punch, Chickenshit, No Deal, Issue 1, Clint Walker.

#157/June '96. Against All Authority, The Criminals, Wardance, Heroines, Brain Bats, Rudiments, Chinese Millionaires, Sons Of Hercules, Your Mother, Yellow Scab, "Roots of Punk--Sham 69".

BACK ISSUE SALE: For every three you purchase, you get a fourth one free!! Please list alternates in case we're out of a particular issue. Price list is on next page.

SUBSCRIPTIONS:
•*U.S.:* Copies are $3.00 each/ 6 issues sub for $18.00.
•*Canada:* Copies are $3.00 each/ 6 issues sub for $18.00 (US dollars).
•*Mexico:* Copies are $3.00 each/ 6 issues sub for $18.00.
•*South America:* Copies are $4.00 each/ 6 issue sub for $24.00.
•*Europe:* Copies are $5.50 each/ 6 issue sub for $33.
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BACK ISSUES AVAILABLE:
Back issues 78, 88, 100 Pt 1 are: $2.50 US, $3.00 Canada & Mexico, $4.50 Europe, $6.00 Asia/Australia, $3.50 So America. Back issues 111 are: $2.50 each ppd in U.S., $3.00 Canada/Mexico, $5.00 Europe, $4.00 South America, $7.00 Asia/Australia. Back issues 117, 119-123, 125-126, 128-130, 132, 134-135, 142-143, 145-150, 151 Pt 1, 151 Pt 2, 152-155, 156 Pt 1, 156 Pt 2, 157 are as stated above in subscription info.

DEADLINES FOR NEXT ISSUE:
Scene Reports: continuously, with photos!
Interviews: continuously, with photos!
Ad Reservations: call to make sure.
Ad Copy In: by last day of month-- no later!!
Issue out: by last week of following month

AD SIZES AND RATES:
1/6 page: (2 1/2" x 5") $25
1/3 page long: (2 1/2" x 10") $60
1/3 page square: (5" x 5") $70

NEW RATES

CLASSIFIEDS: 40 words cost $3/60 words max for $4. No racist, sexist or fascist material. Send typed if possible. Cash only!!! Expect a two month backlog!

COVER: Marcus?

SELL MRR AT GIGS: Within U.S., we'll sell them to you at $1.50 each ppd, cash up front. Must order 5 or more of the same issue. Need street address (not PO Box) to UPS to.

STORES: If you have problems getting MRR from your distributors, try contacting Mordam Records at tel (415)642-6800 or fax (415)642-6810. Also available from Dutch East, Cargo, Get Hip, Smash, Subterranean, Twin Cities, Last Gasp, Rotz, See Hear, Armadillo, Ubiquity, Choke Inc, Fine Print, and Marginal.

Please send all records, letters, articles, photos, interviews, ads, etc., to:

MAXIMUMROCKNROLL
PO BOX 460760
SAN FRANCISCO, CA 94146-0760
Phone (415)648-3561
Fax/Modem (415)648-5816

WANNA SEND US SOMETHING?!

We are downright reliant for contributions from our readers - scene reports, interviews, news features, articles, letters - if you got 'em, we'll take 'em. We have a scanner - a nifty gadget that reads documents *as long as they're neatly typed.* A type size of at least 10 pts is required, as our scanner is a bit myopic. It doesn't read handwritten corrections and poor quality photo-copies give it a headache. If you absolutely must make a last-minute correction, use a light-blue correction marker. The scanner is color blind and won't get all bent out of shape. Typing in all capitals is a childish thing to do and severely vexes our shitworkers, who must retype the entire document. If you're slick enough to have a computer, send it to us on a disk. We can handle any 3 1/2 inch disk, Mac or IBM.

Scene Reports: Keep them short and to the point. Cram them with info... what is there to do in your town? What kind of bands and venues? Think of it as a tour guide for travelling punks, and include addresses for everything. Youth hostels, record stores and other places of interest to punks are important information. Send us nice photos, so we can make it look pretty.

Articles are somewhat rare here; that's because not many well-written ones come our way. Try to be thorough in your research. Pretend you're getting graded. Not all articles have to political or "heavy" social issues - we would appreciate a bit of humor, as well. As much as it pains us to admit it, Ben Weasel's "Punk Business" article was a good example of what we're looking for. If you've got an idea, call us and talk to us.

Graphic Artists tend to be flakes, which is why we have such a tough time keeping this 'zine sufficiently artsy. Send a sample of your work, as well as a rough sketch of what you might do with the 10" by 16" centerfold or a cover. Looking for political/punk satire cartoon strips, too.

Jobs that you've had that are interesting or suck badly, and what you did to make them worthwhile or to get even. Type up your story (or a friend's) and send it in. Will run the story anonymously.

Scum Pit is something that interests a rare breed of obsessive record collectors. If you think you know everything or something about rare and collectable punk records, send us in an article.

Guest Columns are welcomed. Send in your stab at fame and fortune, and if it's pretty decent, we'll run it. We'd like to see more of these, especially sharp-witted, astute commentary/opinions.

Interviews: Boy, is MRR ever looking to improve the quality of our interviews (which shouldn't be hard!) We'd like to get a staff of reliable people across the country and around the world who could turn in some good, probing interviews on a semi-regular basis. We're looking for people who already have some experience doing interviews (perhaps you have your own zine and would like to share some of your best stuff with a wider audience), who can challenge bands (I know, I know, most bands don't have squat to say, but a good interviewer can take them where they haven't been before!) or give some long overdue support for those behind-the-scenes types who do an awful lot of the hard work in punk rock but get little of the ego or monetary rewards. Please get in touch if you are interested. Send us an example of some interviews you're proud of. Thanks

MAXIMUM ROCKNROLL RADIO

Paul Curran
Radley Hirsch
Carolyn Keddy
Alisa Schulman
Jon Von
Paula Hirsch
Kenny Kaos
Ken Sanderson
Michelle Shipley
Last Will

CKMS	Waterloo, ON
100.3FM	Friday 10PM
KALX	Berkeley, CA
90.7FM	Wednesday midnight
KCPR	San Luis Obispo, CA
91.3FM	Monday 5PM
KDVS	Davis, CA
90.3FM	Thursday 9PM
KGHP	Gig Harbor, WA
89.9FM	Wednesday 10PM
KMNR	Rollo, MO
89.7FM	Thursday noon
KSCU	Santa Clara, CA
103.3FM	Wednesday 8PM
KUCI	Irvine, CA
88.9FM	Tuesday 9PM
KXCI	Tucson, AZ
91.3FM	Tues 1AM
KZUM	Lincoln, NE
89.3FM	Sunday 1AM
WCNI	New London, CT
91.1FM	Saturday midnight
WCSB	Cleveland, OH
89.3FM	call station
WMSE	Milwaukee, WI
91.7FM	call station
WPRK	Winter Park, FL
91.5FM	Wednesday 9PM
WUTK	Knoxville, TN
90FM	Fri 10PM
WUVT	Blacksburg, VA
90.7FM	Thursday 4PM
WXCI	Danbury, CT
91.7FM	Wednesday 9:30PM
Free Radio	Berkeley, CA
104.1FM	various time slots
4ZZZ	Brisbane, Australia
102.1FM	Tuesday 10PM
Liberation Radio	San Francisco, CA
93.7FM	Friday 9PM
Radio Campus	Toulouse, France
94FM	Sunday midnight
Radio Pomme	Louviers, France
91.6FM	Wednesday 7PM

RADIO STATIONS: MRR Radio shows are available for stations **only**. Requests for info should be on station letterhead. Contact us at the address on previous page.

TOP 10

For what it's worth (not much), here's some of the MRR crew's current Top 10 lists of stuff we review.

MATT AVERAGE

- SLAPSHOT-16 Valve Hole-CD/Hardware-#8-zine
- BLOODCLOTS-EP/WORKIN' STIFFS-live
- PLUTOCRACY-CD/THE PIST-live
- Fireball-#5-zine
- Suburban Voice-#38-zine
- HUMAN GREED-Para Eso...-EP
- OUTLAST-Friendship-CD
- REVOLUCION X-Politica y Esparcimiento-EP
- Land And Freedom-movie
- V/A-Uppsala Crust-EP

ROB COONS

- HIS HERO IS GONE-The Dead Of The Night-EP
- THE Q FACTOR-Coffee Sucks-EP
- ALL YOU CAN EAT-Ballinger-EP
- TOE-TO-TOE-No Gods-EP
- V/A-Yo Hablo-EP
- PLUTOCRACY-CD
- LIL BUNNIES-Unabunnie-EP
- PROPAGANDHI-Less Talk More Rock-LP
- V/A-Kangaroo Vs Wicked Witch-EP
- NUCLEAR ARMED HOGS-live/THE PIST-live

PAUL CURRAN

- TEEN IDOLS-Let's Make Noise-EP/DR EXPLOSION-LP
- HOODS/SMUGGLERS-split EP
- ONE EYE OPEN-Boobs: The Incomplete Set-EP
- THE KAISERS-In America-45/MIGHT CAESARS-45
- MAN OR ASTROMAN?-Experiment Zero-LP
- SNUFF-Long Ball To No-one-EP
- KNOCKABOUTS-On Suffering Remembered-EP
- FITZ OF DEPRESSION-Swing-CD
- THE CRUMBS-10"/BULA MATARI-EP
- COUNT BACKWURDS-45/FURIOUS GEORGE-45

LALI DONOVAN

- GAUNT-Kryptonite-LP
- T. LANCE & THE COCTAILS-Why?-45
- THE CRUMBS-Get All Tangled Up-10"
- CANDYSNATCHERS-live
- LIL BUNNIES-Unabunnie-EP
- KNOCKABOUTS-On Suffering-EP
- GOTOHELLS-If I Could Make A Girl-EP
- CEE BEE BEAUMONT-Activate The Cloudsley-EP
- THE OBLIVIANS-CD
- THE CRUMBS-10"/FURIOUS GEORGE-45

KARIN GEMBUS

- EX-IGNOTA-live
- BIKINI KILL-Reject All American-LP
- THE Q FACTOR-Coffee Sucks-EP
- SLOWSIDEDOWN-Impractical Strategies-EP
- MANTA RAY-EP/CORNELIUS-10"
- JENNY PICOLO-live
- HIS HERO IS GONE-The dead Of The Night-EP
- REVOLUCION X-Politica Y Esparcimiento-EP
- ASSFACTOR 4-LP
- V/A-Yo Hablo-EP

DR. DANTE & CHRIS HARVEY

- THE COUNT BACKWURDS-Rip It Up-45
- THE KAISERS-In America-45/VON ZIPPERS-EP
- T. LANCE & THE COCTAILS-Why?-45
- V/A-The East Side Sound-LP/DR EXPLOSION-LP
- THE CRUMBS-Get All Tangled Up-10"
- GROOVIE GHOULIES-Island Of Pogo Pogo-45
- BUDGET GIRLS-In Your Ear-EP
- MIGHTY CAESARS-Billy B Childish-45
- THE DONNAS-Da Doo Ron Ron-EP
- CEE BEE BEAUMONT-Activate The Cloudsley Plan-EP

CAROLYN KEDDY

- LIL BUNNIES-Unabunnie-EP/ME FIRST-EP
- FORBIDDEN DIMENSION-No Sleep Til Altamont-EP
- T. LANCE & THE COCTAILS-Why?-45
- FINGERS-Melons On Melrose-EP
- MIDGET STOOGES/BINDI-split 45
- ARCHIE & THE PUKES-SE People Suck-EP
- HUMPERS-Both 10"s/V/A-Eastside Sound-LP
- STRUGGLE BUGGIES-One Of Those Days-EP
- DEMOLITION DOLL RODS-I Wanna OD-45
- SPUTNIC-EP/COUNT BACKWURDS-45

RAY LUJAN

- ME FIRST-Princess Confusion-EP
- THE CRUMBS-Get All Tangled Up-10"
- CRAZY ALICE-Best Damn Chicken-CD
- 22 JACKS-Swallow-EP
- PROPAGANDHI-Less Talk More Rock-LP
- WESTON-Got Beat Up-CD
- 11 TOES-Even If I...-EP
- BIKINI KILL-Reject All American-LP
- TEEN IDOLS-Let's Make Noise-EP
- GOOBER PATROL-Vacation-CD

TOP 10

Please send us your records (2 copies of vinyl, if possible—one for MRR and one for reviewer), or CD-only release. See Records section for where to send tapes.

TIMOJHEN MARK

BIKINI KILL-Reject All American-LP	CRUNCH-Benvenuti Persone!-EP
FISHSTICKS-Mr T Vs Godzilla-EP	FURIOUS GEORGE-I Gotta Gun-45
V/A-Kangaroo Vs Wicked Witch-EP	HIS HERO IS GONE-Dead Of The Night-EP
PROPAGANDHI-Less Talk-LP/GAUNT-Kryponite-LP	REVOLUCION X-Politica y Esparcimiento-EP
SNUFF-Long Ball-EP/V/A-Yo Hablo-EP	STRYCHNINE-Fucked Up Inside-EP

SMELLY MUSTAFA

MELT-BANANA/PENCILNECK-split EP	TRIBE 8-Snarkism-LP
HUMPERS-Contractual-10"	FISHSTICKS-Mr T Vx Godzilla-EP
DAS KLOWN-Holy Crap-LP	STRYCHNINE-Fucked Up Inside-EP
DECAL-Molotov Cocktails-45	WRESTLING CRIME MASTER-EP
ONE EYE OPEN-Boobs: Incomplete Set-EP	FITZ OF DEPRESSION-Swing-CD

JEFF RANDOM

CEE BEE BEAUMONT-Activate The Cloudsley Plan-EP	THE COUNT BACKWURDS-Rip It Up-45
DEMOLITION DOLL RODS-I Wanna OD-45	THE DONNAS-Da Doo Ron Ron-EP
FINGERS-Melons On Melrose-EP	MIGHTY CAESARS-Billy B Childish-45
OBLIVIANS-Sympathy Sessions-CD	VON ZIPPERS-Mighty Red Baron-EP
BUDGET GIRLS-Get In Your Ear-EP	GUARANTEED UGLY-LP

BRUCE ROEHRS

BLOODCLOTS-Chaos Day Is Almost Here-EP	BOVVER WONDERLAND-Hard Days Hard Nights-flexi
HUMPERS-The Savage Young Humpers-10"	LOWENBOIS-Little Boi-2x45
MATA RATOS/GAROTOS PODRES-split EP	DIE RUHRPOTTKANAKEN-LP
SEX OFFENDERS/BREAKUPS-split EP	STRYCHNINE-Fucked Up Inside-EP
TOE-TO-TOE-No Gods-EP	V/A-Pogo Til Orgasm-LP/V/A-Oi The New Breed-LP

KEN SANDERSON

BIKINI KILL-Reject All American-LP	HIS HERO IS GONE-EP/KNOCKABOUTS-EP
V/A-Yo Hablo-EP/CRUNCH-EP	V/A-Uppsala Crust-EP/COUNT BACKWURDS-45
BOYCOT-Only Stupid Bastards Help Epitaph-EP	PROPAGANDHI-Less Talk-LP
CEE BEE BEAUMONT-Activate The Cloudsley Plan-EP	THE Q FACTOR-Coffee Sucks-EP
ONE EYE OPEN-Boobs: Incomplete Set-EP	LIL BUNNIES-Unabunnie-EP

JON VON

COUNT BACKWURDS-Rip It Up-45	FORBIDDEN DIMENSION-No Sleep Til Altamont-EP
GOTOHELLS-If I Could Make A Girl-EP	GROOVIE GHOULIES-Island Of Pogo Pogo-45
FINGERS-Melons On Melrose-EP	THE CRUMBS-Get All Tangled Up-10"
DYNOMITES-We Were Ready-EP	THE KAISERS-In America-45
DR EXPLOSION-Crazy World-LP	ALL YOU CAN EAT-Appetite-EP

TIM YOHANNAN

BOYCOT-Only Stupid Bastards Help Epitaph-EP	BUDGET GIRLS-EP/V/A-Astral Angora-EP
T. LANCE & THE COCTAILS-Why?-45	DONNAS-Da Doo Ron Ron-EP/CRUNCH-Bienvenuti-EP
FINGERS-Melons On Melrose-EP/NOMADS-Raw-10"	FURIOUS GEORGE-I Gotta Gun-45
VOLATILES-EP/GOTOHELLS-EP/LIL BUNNIES-EP	HUMPERS-The Savage Young Humpers-10"
MIGHTY CAESARS-45/CANDYSNATCHERS-live	SEX OFFENDERS/BREAKUPS-split EP

REMA YOUNG

JAMIE PIÑA-Bad Latino-CD	LIMECELL-Crack Hooker-EP
QUADRAJETS-I Wanna Do Everything-5"	FUNGIRLS-Dairy Of A Madwoman-EP
FORBIDDEN DIMENSION-No Sleep Til Altamont-EP	HUMPERS-Contractual Obligation-10"
ARCHIE & THE PUKES-SE People Suck-EP	FURIOUS GEORGE-I Gotta Gun-45
GROOVIE GHOULIES-Island Of Pogo Pogo-45	THE CRUMBS-Get All Tangled Up-10"

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Tim Yohannan

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"survived by..."

debut lp/cd

lp$6/$9 cd$9/$11ppd usa/world

32¢ stamp gets a catalog

dahlia seed tour

may 17- philly,PA w/franklin
may 18- richmond, VA
may 19- greensboro, NC
may 20- atlanta, GA
may 21- gainsville, FL
may 22- Tampa, FL
may 23- new orleans, LA
may 24- memphis, TN
may 25- knoxville w/hal al shedad
may 26- little rock AR
may 27- OFF
may 28- Austin, TX (emo's)
may 29- OFF
may 30- phoenix, AZ
may 31- san diego, CA
june 1- Los Angelas, CA
(2 shows. one at no life records, at jabberjaw)

june 2-santa barbera, CA
june 3- huntington, CA
june 4- San Fransisco, CA
june 5- OFF
june 6- Seattle
june 7- seattle
june 8- OFF
june 9- Denver, CO
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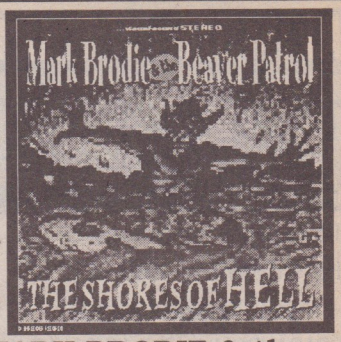

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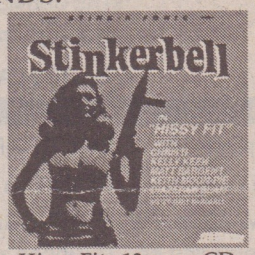

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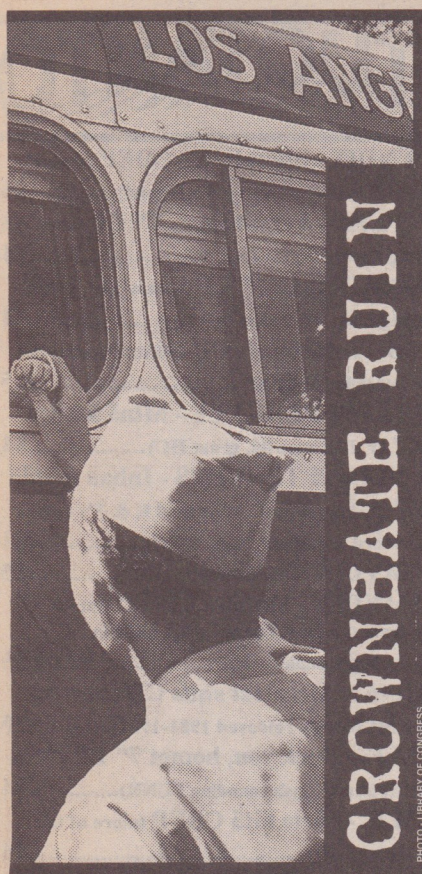

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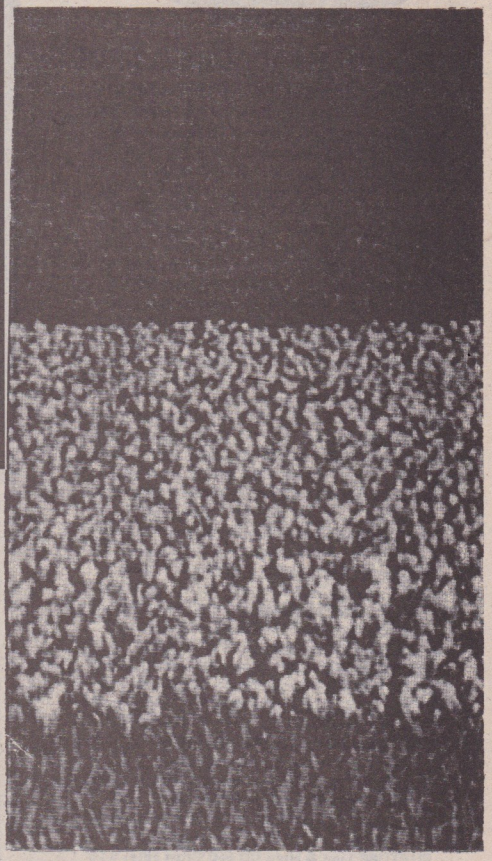

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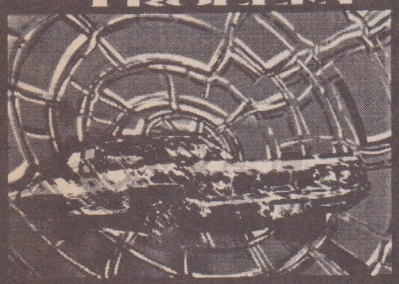

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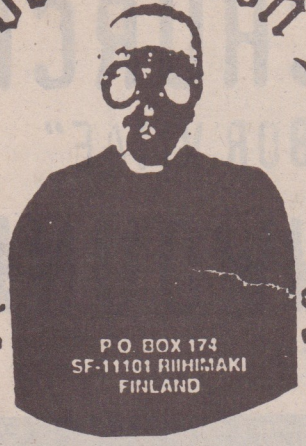

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LOLLIPOP magazine finds "Saucer To Saturn"

"INSULTINGLY SIMPLISTIC"

BORIS THE SPRINKLER
Saucer To Saturn CD
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...as do we. We even had to take that remark out of context to make it sound more negative than it actually was, but, as far as i'm concerned, a review like "insultingly simplistic" should be all the fucking impetus any o' you punker types need to purchase this jim-dandy 14-song digital punk rock whiz-bang if you haven't already, which frees up the rest of this space for other, non-Saucer-related hucksterism. First off, to the best of my knowledge, BORIS T. SPRINKLER will be attempting to "tour" the West Coast in the incredibly inadequate time interval alotted to us by our mean bosses: We PLAN to start in Kansas City 5/25 and end in Berkeley (eek!) 6/1, so if you're between those two points that week, act accordingly (i.e., run or bring SweeTarts) (also, we'll be in Cleveland 5/4 with the PARASITES, which will probably be the furthest east we'll get this year) (we promise no cruel Art Modell jokes). Further, the SPENT IDOLS "Chinese Suicide" 45 (Bulge 5) is at the pressing plant as we speak. I am quite fond of the b-side, "Gacy's Gone." Audiophiles repent! Bulge 6 will be the "See You Later" 45 by the TANTRUMS (WI) (potential name change pending), who feature my old bandmates Jamie and Pat from DEPO-PROVERA. Bulge 7 will likely be the DIMESTORE HALOES/HORMONES split which Greg Lowery will abhor; Bulge 8 will be a BORIS/SONIC DOLLS split. This will be followed by a BORIS live CD & a LAST SONS OF KRYPTON 45. The projects involving Asians and Illinoids remain foggy.

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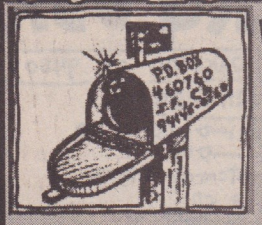
Letters



Dear MRR,

In response to Nick Fitt's "Teenage Salvation" (in MRR #155), I'd like to say that it is the biggest load of horse shit I've ever read. Who is Mr. Fitt to say that because I sometimes sit or stand in the back at shows that I am unable to enjoy them? He claims that we are killing punk rock, but in reality, it is the self-righteous pricks like him, who can't accept others being different than he is that are killing punk rock. Us "old" punks are only jaded not because "young" punks are taking over, but because of the attitude that they are so much better than us. Hey Nick - Stop playing your Fat Wreck Chords, take off your Pennywise T-shirt and chain-wallet, and look at punk for what it is. My friends and I *can* go to shows and enjoy it from the back. To me, it is not a fashion show or the place to be seen while dancing around violently to see who I can hurt (which is what most pits have turned into). It is about the music, that's all. Not how old you are, not how young you are, not if you're wearing a cool shirt, not if you have blue, pink, brown, or blond hair, and not how many holes you have in your face - if you can identify with the music and the message. Most high school punks bitch about this situation, but little do they realize that they too will get older and will still be able to support these bands (unless you are into it as a trend, then you can go back to listening to whatever you were listening to before punk was trendy). What are you going to do when you get older, just stop going to shows? I hope so for your sake because wait till you see the kind of looks you get from young punks like yourself when you are my age.

In response to the comment, and I quote: "The kids own punk rock. It is our fucking birthright." I'd like to remind you that *no one* can actually *own* punk rock and it is not birthright. It is and should be considered a privilege. If those bands weren't making music, we wouldn't have it to listen to. As for us "old folks who don't do shit", you tell us to spend more money on music, 'zines, and shows (but I thought we weren't allowed to go to shows - remember?), but in reality we have rent to pay, and we have jobs because we have to support ourselves. We don't have mommy and daddy to give us money, and to drop us off and pick us up from the "punk rock shows". I will stop "pretending" to be pissed off and will *genuinely* be pissed off because I have a full-time job that isn't necessarily what I want to do, that some of us are just as misunderstood as you claim to be, that unfortunately, we don't have as much control over our lives as you think (we have bosses, just like you have teachers), and I too sit in a box all day long (it's called an office) so that I can pay my bills and so that I can live off of my paycheck. You are correct about one thing though, we *do* support ourselves - unlike you who will leach off your parents until you can't anymore.

Well, Nick, I'm getting pretty tired, after all, it's almost midnight (I hear us old timers need lots of sleep) and I do have a job to go to in the morning. May "punk rock" stay with you until you're at least my age, and maybe I'll see you at a show someday. I'll be the one in the back enjoying the show away from the company of the likes of you. Have a nice day. Sincerely,
Jared McGrath/ 2053 23rd St. Apt. 2/ Cuyahoga Falls, OH 44223

MRR and Nick Fitt,

The new columns being added are all pretty cool, but I never actually sat down and wrote a letter until reading "teenage suicide" by Nick Fitt in issue #153. The column in its entirety was ok, but there was one part that stood out... when he wrote: "do you have any idea what it's like to have people treat you like a total fucking moron every place you go? I doubt it. Being a "kid" in society means to most people that you are irresponsible, stupid, and lazy. It says to society "I'm a moron, all my thoughts are whims, I have no real emotion." He *totally* nailed that one right on the head. And since everyone (though with some adults you wonder...) has to grow up, we all know (or knew, and just forgot) how it feels to be a kid. So the confusing thing in this whole matter is WHY the hell once you reach about 25 you suddenly have the right to scoff at all the "kids" and talk about things that start off by saying "back in my day...". I was at a show recently waiting for the band to go on, listening to 2 guys in their early 20's near me talk about how "all the people under 18 should just have their own little space... look at all these fucking kids...." Would they rather all of us stay home and watch TV? Oh, that's really doing something. Or maybe they're just upset that they never got their ass out of the house on a Friday night until they were 18.

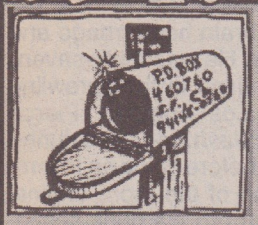
Then there's the issue with the over 30 adultish type adults. The ones in their suits, going to their job and driving their new Toyotas on lease. Let's say they see a teenage girl walking down the street, she's got green hair and piercings and spikes... well beyond her clothes and hair and whatever impressions those bring to people, she is also incompetent, rebellious, and a smart ass. Why? Well! She's just a kid! What does she know about life? She'll grow out of it, right? Hearing this over and over sucks, having people treat you like you're meaningless sucks. And it happens every fucking day, to me and the rest of the teenagers in the world. Corporate adult-type people feed this shit to us every day, and then wonder "why are you in such a hurry to grow up? enjoy your childhood!" Nick's column defiantly showed a very typical incident of what actually happens with 15 year old guys, especially when he spoke about being ignored, and how the only way he got any satisfaction out of his "conversation" with that waitress was to call her a condescending bitch. Which of course, doesn't solve anything, but what can you do when you're being ignored? I'll defiantly look forward to more of his columns in MRR.
Tami Mahoney/ PO Box 176/ Gardiner, NY 12525

Dear Nick Fitt:

I've read your article on the true "owners" of the punk rock scene a few times now, and I'm still trying to understand what you are getting at. "High school punks are infinitely more punk rock than their older 'wiser' punks." I don't understand this. Where does this put punks who take the G.E.D? Are they even more punk rock than high school punks? Let's put aside statements that have only roost in opinion, and not in fact, for a few moments, okay?

First of all, you say Brian Baker was 15 when he first recorded with Minor Threat. Okay. I believe most of the Adolescents were 17 or 18 when they recorded their self-titled album. Greg Hetson was very young when he started playing with Red Kross and then the Circle Jerks. Bad Religion recorded their first record in high school. I'm sure with a little research the list could go on and on. "So why the fuck are old farts who don't give a shit about anything ruling *our* scene?" By *"our* scene" I assume you mean "high school punks". Who are "old farts"? Those over 18? You state that at your average show the band is made up of twenty somethings, the people dancing and singing are about 12-18, and the people standing in the back complaining, are in their mid to late twenties and above. I have to agree with you that there is a definite ageist faction at shows which can be annoying, especially when they have bogus reasonings for their feelings, but let's think about where these mid-twenties and on "punks" are coming from.

Just a few years ago, "punk" was not "cool". High school jocks did not listen to Rancid and the Offspring. I come from the high school that that God-awful TV show "Malibu Shores" is based on, and trust me, when I was listening to a little label called Epitaph back in high school, Bad Religion's "Suffer" had not had the circu-



lation of the Offspring's "smash" has today on that campus. Bad Religion was so uncouth to the mainstream then that even Maximumrocknroll thought they were good! When you are made fun of and threatened because of the music you like when you are younger, its not a happy day when you see the same kids that would have made fun of you in the old days at the shows you are at today. Imagine that Bad Carma got really big next week, and everyone who made fun of them, and of you for liking them, started buying their stuff and selling out their shows. Wouldn't you be a tad bitter? I'm not saying it would be right, but wouldn't you be pissed?

Back to the "birthright" of punk. Let's get a grip huh? Although a lot of great punk music was/is released by teens, I would venture to guess that most is released by people in their twenties. I would also take a guess that if anybody could "kill" the punk rock scene, as you suggest, it is not the teenagers, but those in college and beyond. I don't know how you can say "punk" is rightfully that of high school age kids and not older, when you yourself say that the people running the scene are the older people. I would say that the only "punk" high school kids could kill is stuff like Green Day, Rancid, or the Offspring. This is the MTV punk that relies on this age category to sell hundreds of thousands of records.

Lastly, I don't think high school kids can claim to go through more "shit" than any other age bracket. Life sucks at all ages. Keep questioning. I know you're a smart guy. Don't let anyone get you down. Oh yeah, if you care, today is my 23rd birthday.

David Jones/ 1353 23rd Ave./ San Francisco, CA 94122

Dear MRR,

The "Holy Bible" cover of Issue #155 was really funny. But when I read it at the train station or at the bus stop, Jehovah's Witnesses and born-again morons kept approaching me with big teethy grins and fists full of pamphlets. Oh well. The cover was really funny.

Joe Carey/ 47 Rambler Rd./ Carmel, NY 10512-9802

Howdy-

It's still freezing cold in Germany, the Loudmouths album hasn't been off my stereo for two weeks now, and Team Dresch insisted on playing only for women when they came to our town recently. Enclosed are $50. That's $49.50 for my subscription renewal, plus 50 cents for the person who stops Shane White from doing his immensely funny, but information-wise pretty worthless, record reviews. Thanks.

Joe Becker/ Alter Bernauer Heerweg 46/ 13469 Berlin/ Germany

To the youngsters at MRR:

Now, I ain't gonna go off half-cocked and hollerin' at everyone and everyone else at once over there doing your little publication — zine, whatever the darn danged hell you kids want to call it — but I been hearin' a whole lotta uppity high talkin' coming outta the mouths of a very many of you lately, and had to say something, dammit. First off, by God In Heavenly Heaven, I been livin' here wrinkled and worn in this here Pine Grotto Nursing Home hell for over a good God Damned thirty years, ever since my bastich sons threw their own kin — their own flesh and blood bloody old man, for Jesus's Sake, in here 'cause they didn't want to deal with me — the same guy who damn near raised the sonofabitches by hand, the shiteaters. I was born somewhere around 1890 or so, I ain't quite sure 'cause my whore mother, rest her soul, threw me in a garbage can and left my ass for dead and Hell knows what else. I fought in both of the Great Wars, married a whore who ran off on me for some fairy accountant, and here I am, dying a lonely old man in this hellhole with nothing to do but read what new maggot zines this Bill Given fellow, my personal caretaker, bless him, leaves around for me to read. MRR would have to be tops on my favorite list, except the lack of well-deserved respect due to my status as a respected elderly, or whatever the Sam Hell they call it. You'd think that, bein' sure I'm at least over 100 damned years old, you'd think a little respect 'ud be given to my age and stature. Hell, I seen so much, and live so long, I can't give a Damn Hell what you wild and wooly hooligan asses want to do, but by God, ain't no way am I gonna let pass you runnin' around callin' your own young'un selves OLD and take away the only thing I got left on this earth to pride myself with, no sir!

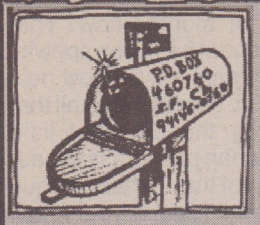
This high talk I been hearin' has come outta your little magazine again and again — little bottle suckers that ain't even 40 that are sayin' they're old, and aged, and over the hill, and so on, for Shit's Sake. I can't stand it — a bunch of greasy bastiches still wet behind their assholes sayin' how old they are, by Mary and Joseph, that ain't proper and good respect! You diaper wearers can go all day talkin' about anarchy and revolution all day all you please, but keep your paws off my dignity, or what's left of it. I'd hope that at least that 'ud be left, but it seems as if you fellers can't even respect that. I know 'cause I been readin' the same highfalootin' shit for months now. That little Ben Weasel faggot has been spewin' the same crap for years, sayin' how he's up to kick the bucket, being 27 and all that — I threw a party the day that little preschooler Yohannan put his ass to pasture. And speaking of that Yohannan guy — pal, you keep your fussin' to yourself till you had two bypasses done. And that Norb wetend! Sonny, thirty ain't no time to be giving yourself the "Old Guy" title! You can take your sprinkler and shove it where the sun don't shine, boy, 'cause I'll be God Damned if some shit-britches tyke Pampers waddlin' BABY is gonna call himself OLD! Listen, you wait till your toenails start getting hard as dry concrete, till your spine breaks in half every time you lean over, till you can't remember what in Hell's Angel's you was sayin' right in the middle of a fram-damned sentence. You wait till your own kids hate you, till no one visits or has shit to do with you, till you ain't got nothin' to do but watch little fairy soap operas on television 'cause you can't get up to change it. Until then, goldangit, show me and the rest of my aged fellows some God Damned Fucking Respect.

Yours Truly,

Crusty Asswagon/ Respected Elderly Pine Grotto Nursing Home/ 1806 Suckfuck Ln./ Shitheap, AL 00123

MRR Readers and Ben Weasel,

I had to experience it myself to believe it, but I now realize just why big time "punk" shows are crap. Last December I traveled 3 hours to Charlotte, NC to go to the Riverdales/Green Day show.....yeah I know what you're thinking, but I thought Ben and Co. would put on a performance worthy of my travel and having to put up with the 10 year old Green Dayers. This turned out to be much more of a hassle than it was worth. The worst part were the asshole security, who I guess were expecting a lot of troublesome punks. They weren't allowing in chain wallets (this restriction however didn't apply to me), or anything that could be thrown. 'Those unruly punks'. So anyway after waiting in the damn line, behind some 11 year old girls with mommy, it was my turn. I stepped up to Mr. T and emptied my pockets..... one pack of gum. Big deal right..... WRONG! I was informed that I had to throw it away. Be informed that this was a brand new unopened pack. Now sorry, but Green Day aren't worth wasting a whole pack of gum on. After mouthing off to Mr. T and the rent a cop, I was informed that I could either shut up and throw it away or "take my ticket and go home". So reluctantly I lost. I enter the performance area and am completely engulfed by elementary kids in Green Day shirts. Well,



when Ben said they play a 21 (or whatever) minute set he sure as hell wasn't lying. Also, he must have apparently thought that no one in the whole place knew who they were, much less had come just to see them. The Riverdales completely lacked in energy, it was like they were just going through the motions. The only thing Ben managed to utter between songs was something along the lines of 'we're the Riverdales on Lookout Records and if you don't like us fuck you'. Although it was obvious that these kids weren't into them (they were yelling 'go home' where I was) I don't completely blame Ben and Co. but it would have been better to play for that one kid who is (me), although I did spot a few others who more than likely weren't there to see Green Day. Another thing, the security wouldn't allow anyone to bring in cigarettes, but they had a smoking section(?). Since I figured this to be my only chance to see Ben, Panic, and Vapid in any form, I was completely bummed out by their performance. So I guess what I'm trying to say to Ben is to play like you're playing to a punk crowd every time, and don't judge that no one in the audience cares about seeing the Riverdales, cause there will always be some there that do.

Josh Kelley/ 3325 Brandywine Ave./ Roanoke, VA 24018

Dear MRR,

It has come to my attention lately, that my friends have a one-track mind. For example, just last weekend while at a party, we weren't out jumping around doing crazy things or enjoying each others' company. . . No, we were sitting around talking about music, just like we do weekend after weekend.

How many times do I have to hear worthless band trivia and who such-n-such likes or dislikes? Frankly, I'm getting sick and tired of it! Don't get me wrong, I love punk, and at times I like to talk about certain bands or certain sounds at great lengths. But the fact that every conversation is based on the theme of music is preposterous.

It would be great for just once to talk about something pressing, or remotely provocative, but no, we have to continue the monotonous reveille of who's your favorite band. I realize, that punk is an important tool for expression and individuality, but my friends seemed to have forgotten this. Instead of focusing on the ironies or messages in the songs, they focus on the anthology of the bands existence. I'm not a violent person, but it almost got to the point that I was going to deck my best friend for rambling on and on about music.

Perhaps, right now I am being a bit hypocritical, but from now on, going to give an honest effort to mingle about other things. I just wish everyone else would realize this folly too, and jump on the boat to better conversation!

Perterbedly,

Fletcher Pickett/ Ventura, CA

Dear MRR,

I am a punk from Georgia...Yes there are punks in Georgia (Hell). Not many, but we exist. Now to get to the point: I have a question...what has happened to punk? What I mean is that punk used to be about something. But now it's just wearing "cool" clothes and having an "I'm the Punk King" attitude. Punk Rock used to be political, don't get me wrong-some still is. To make a political difference you must be intelligent, not some dumb dropout. Because of this mentality I am the only punk left in my school. If someone forgets education that person is doing exactly what the government wants, becoming nothing. Ignorance is not bliss and its naive to think that. Maybe I'm just a stupid poser, but I think punk rock is about making a difference not seeing who can be the "punkest". A punk with no education is the same as a redneck or a dumb metalhead!

Jason Reed/ 132 Russel Ln./ Tunnel Hill, GA

MRR:

I was in O'Hare airport looking through a copy of SPIN magazine, and I came across an article called DIY something. Under it was a picture of 4 kids with day-glo hair looking at a copy of Punk Planet. The article explained that Maximum Rock N' Roll, with its closed view of punk and stuck in '77 attitude, is no longer the rage among punk rockers. Punk Planet, on the other hand, is open minded and knows what punk is about. God, I'm glad SPIN set me straight. I've been reading MRR for god-knows-how-long without a clue. Now I know what to read to be a happening punk rocker. Thanks, SPIN!

Andrei Scheinkman/ Chicago, IL

Dear MRR,

If it's likely that rock n' roll will never die, it's assured that its participants usually do. Many will die young and under bizarre circumstances. Many will self-destruct from drugs, booze, plane crashes, suicides and depression. It's now become a grand tradition. On March 25, while visiting his father in Salt Lake City, Utah, Jeffery Lee Pierce collapsed from a brain hemorrhage and died six days later. He was thirty-seven.

Born and raised in the sprawling suburbs around Los Angeles, Pierce started writing for *Slash* magazine during the mid seventies before going on to form the Gun Club, one of the more original outfits to come out of LA's punk scene. The band's first album, "Fire Of Love," is still regarded as their best work mixing R n' B, punk, and jazz into a soul stirring, sexual hybrid. This same period also produced the "Miami" and "Death Party" LPs after which the band dissolved into constantly changing line-ups.

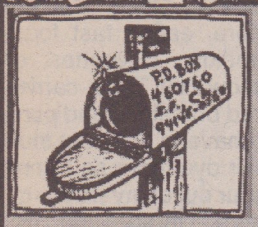
Eventually, like so many musical misfits and visionaries before him, Jeffery Lee headed for distant shores namely London and Osaka, Japan. In Europe he was hugely popular, playing arenas and outdoor stadiums with bands like the Cramps, The Contortions, and James White & The Blacks. Some of his best songs were written during this period as he experimented with new sounds and influences. He recorded his first solo record, "Wildweed," as well as several Gun Club albums in London for the Triple X label which are available as imports. Leaving London for Japan in the late eighties, he immersed himself in Japanese culture and began studying various oriental dialects. When the city of Kobe was devastated by an earthquake he rushed to help its victims working with the Japanese Red Cross. He also was passionate about Japanese bands, producing demos for up and coming thrash noise groups like Mao and the Revolution.

The last time I ran into Jeffrey Lee was a few years ago backstage at the Music Machine, a punk club in West Los Angeles. He was excited about finally kicking a decade long junk habit. In the midst of exorcising my own drug demons, he offered hope and encouragement by insisting that writing could fill that empty void every ex-addict suffers through.

Jeffery Lee Pierce had a heart full of soul. All he had to do was reach out and rock stardom was his. He could have been commercial and sold millions of records, but that's not what he wanted. That was not what he was about. Near the end, suffering from a diseased liver, he started writing his autobiography for Henry Rollins' publishing company while working on songs for a new record with longtime Gun Club guitarist Kid Congo.

For all he accomplished, and as much as he would have hate to admit it, there ain't no doubt that the scene in which he operated and had helped to create eventually became an obstacle to his personal success and I'm not talking about money, fame or any of that shit. For lack of a better word, it got in the way of his artistry.

Letters



One thing he learned for sure was that drugs/ alcohol can kill you. "You can handle it until you can't," he was fond of saying. Like all great rock n' rollers, Jeffery Lee Pierce was more than a musician. He was a cultural icon to punks everywhere important not only for his music but for his attitude and the way he lived his life.

Sorry Jeffrey Lee, I must confess that I've run out of feelings for the dead. I can also truly say that from here on out I am only interested in the pursuit of escapism. I no doubt will rant and threaten those who will glamorize or try to make money off of your death. AND I KNOW WHO YOU ARE!! I'll be watching.
Bobby Thomas/ Los Angeles, CA

Hey Fuckers:

I'm writing MRR in order to make public a grievance I have with the Gilman (or "924 Gilman, The Family Values Punk Club" for all you benighted souls unlucky enough to live outside the area). Although I'm only speaking for myself in this letter, I think the issues involved are relevant to the local "punk" scene as a whole.

The band I'm in, the Gravediggers of the Bourgeoisie, has accrued something of a reputation for violence. Like all reputations, this one is based on a kernel of truth mixed with misconceptions & exaggerations, but I won't bother sorting them out here. The point I'd rather make is that violence has always been associated with punk, from its inception. There has always been a kernel of truth to the association, mixed with the misconceptions & exaggerations of the mainstream media as it tried to represent punk to outsiders. The dancing, the drunkenness, the anarchy, even the clothes & hair styles used to be considered unhealthy, shocking, and violent to those outside the scene. Who gives a shit about them & what they think, anyway?

Well, now *we're* forced to, because now; they have infiltrated the scene. They're still just as stupid & uninformed as they ever were, only now they have dyed hair, hoodies & patches. Now they run places like Gilman.

The Gravediggers submitted a tape and lyrics (requirements for a show at Gilman) in January. After a run-around that outdid any other club we've ever played at, we finally got a show on "New Band Night," May 10, five months after submitting our material. Here's the text of a letter recently found at Gilman regarding the show. It's addressed to the bookers and signed by Chris, the president of Gilman:

"Gravediggers of the Beus — spelling? (what do they teach kids in school these days, anyway) *G.O.B.* should *not* be playing new band night. I don't feel they should play at all due to the fact that Anthony and Smiley are in the band. If we decide to let them play they will bring an unwanted element to Gilman and new band night will be an inappropriate show for that considering often Mothers, Fathers, Aunts and Uncles often frequent these shows. - Chris"

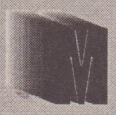
The lameness of this letter speaks for itself, but it should be said that neither Chris nor the bookers have ever seen us play; that the actual lyrical content of our songs is nowhere addressed; and that Smiley isn't even in the band anymore (which I told the bookers). The letter simply expresses a dislike for me and Smiley, and for the Grave digger following which Gilman's president seems willing to make official—or at least de facto—Gilman policy. I would like to reply on my own behalf.

1) Concerning me and Smiley: Despite the fact that Gilman has become a breeding ground of little authoritarians and future cops & businessmen, neither Smiley, nor I have been banned from Gilman. We have not been saints there to say the least, and I acknowledge that it is within Gilman's rights to 86 us if they see fit. Evidently, however, we have never done anything flagrant enough to warrant being 86'd since it has never been officially enacted. Either officially 86 us or let us play; enough with the pussyfooting around.

2) Concerning the people who come out and see the Gravediggers: The little following we have is mostly comprised of street punks & non-racist skins. It's a fucking sad state of affairs when these people are an "unwanted element." at a putatively punk club. In my opinion, it's bad enough that Gilman is overrun with rich trendoid alternateens, but fuck, now we have to cater to their "Mothers, Fathers, Aunts and Uncles" as well? I remember when punks used to come from broken homes and seek out safe havens *away* from their families, but I guess I'm showing my age. After 12 years of Reagan and Bush, the ideology of family values has taken hold, & kids seem to know nothing else. Ensconced in their cocoons of wealth and complacency, they wear hundred-dollar punk outfits bought for them by their parents and go on family outings to places that cater to their effete bourgeois sensibilities. Places like 924 Gilman. Fuck them, and fuck Gilman. I spit in their vacuous faces.
Tony Gravedigger/ Berkeley, CA

Tony,

Gilman books months in advance, if you're a new band trying to play there, a five month wait is short. I don't really have any comment on your points except to say that if the place sucks so bad, why don't you demonstrate the courage of your convictions and go play someplace else? Last time I checked, you were still booked.
Chris (not the president of Gilman, a different one. Anyway, there is no president at Gilman, except on paper, for the state. The coordinator is named Charles. Oh, and so I don't get crucified by someone at some meeting, this is a personal response from me [a Gilman member] and not at all any kind of official Gilman response)

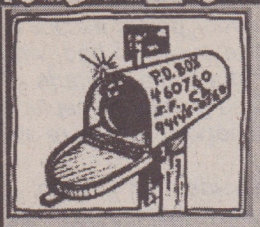


Dear MRR,

MRR has a stated policy of not allowing corporations to advertise in its pages. Such a policy is, of course, appropriate. The corporation, that decidedly All-American institution, should not be allowed to infiltrate the independent punk scene. Tim has even compared working with corporations to collaborating with the Nazis. That may be a bit extreme, however, the analogy does contain more than a bit of truth. A corporation's reason for existence is to create a profit for its shareholders. It does not embody the values which are such an important part of the punk community, i.e. independence, integrity, putting music and ideas before profit.... However, the sad truth is that corporations have invaded MRR and the punk scene. Fat Wreck Chords, Epicenter Zone, Punks With Presses, Sound Pollution, Vermiform, Dischord, and Profane Existence are all apparently incorporated. Enclosed with this letter are copies of the corporate records filed with these companies respective Secretaries of State. The copies were obtained from an on-line research database. It should be pointed out that the copies state that this data is for information purposes only and certification can only be obtained through the office of the Secretary of State for the respective companies. Such certification has not been done yet. I'll leave that to MRR.

However, if in fact these companies have incorporated, it is distressing that they would do so. This is particularly true for entities like Epicenter Zone and Punks With Presses which purport to be independent co-op type groups. Dischord has always been praised for not playing the corporate music game, but apparently that's just a bunch of bullshit. It was particularly shocking to see that those anticapitalist, anti-system anarchists at Sound Pollution and Profane Existence had joined the ranks of corporate America. It will be interesting to see what these corporations have to say in response.

Finally, I'd like to end with a few



lines of a song from a band I once respected: "I reject the *corporate* sellout I reject their lame ass version of what the fuck this music's all about and make no mistake all they want is your money and all they need is your numb nod of approval and all they demand is your silence born again dead." Truer words were never spoken. Fuck you, you corporate fuks.
Joe Hardcore

Dear Joe,

Good investigative work, but I think you take the term "corporation" a bit too literally.

I would make the distinction between corporations that are for profit and publicly owned (meaning they have stockholders) and corporations that are non-profit or not-for-profit and that are formed to either help with tax problems or avoid legal liability.

When one incorporates a business, they are changing it from being owned by an individual or partnership to an entity that is run by a board of directors and has issued stock. The advantages might be a better tax situation, or that if sued, it makes the individuals involved not personally responsible. I know that Epicenter incorporated to make the ever-changing group of people running the place less financially fucked and to make the tax situation less fucked. The 'board of directors' is more an 'on paper' thing for the state's sake, but isn't at all how the real decisions are made or carried out.

Maximum may incorporate next year so that I can pass on the mag to the group of people working on it at that time. It would allow for the assets of the mag (equipment, record collection, vehicle, bank account) to get transferred to this new entity so that the mag can carry on, and not leave it in the hands of a single individual (which would put a huge amount of pressure on that person, as well as create the possibility of a scenario which would lead to possessiveness or power plays).

I can't speak for the other 'corporations' you've cited, but I imagine they all chose incorporation for similar reasons: less tax and legal problems.

But the general usage of the term "corporation" these days refers to the political and economic entities that shape our very existence. These large amassers of capital and economic/political power, the large scale employers, are usually owned by stockholders, and their main role is not to provide employment or to create useful/safe/inexpensive products, but to maximize profits at everybody else's expense. They are bound to the ebb and flow of capitalist economic laws, the survival of the fittest (and least humane). That's a whole other ball game than the 'corporations' you've mentioned.

But it is important to stress that just because a company originates in the punk scene does not insure that they are 'cool', as either an individually owned, partnership or corporation. Once they become bigger, as their overhead increases, as they employ more people and their profits rise, they usually become sucked into the game. For instance, let's say Epitaph has a level of profitability they must maintain or continually increase in order to meet payroll, pay royalties, put into competitive advertising, make videos, etc. If one of their big selling artists leaves or suddenly stops selling because the trend has shifted, the company could end up high and dry. So, they have to either downsize or else play more cut throat games with the other 'indie' labels/distributors to steal their remaining good selling bands. It gets ugly, all in the name of economic survival, and at that point their is nothing 'alternative' about what they are doing. It is just pure capitalist hardball, and it sucks bigtime.
Tim

Dear MRR,
I just finished reading an article about a corporate punk rock store called "Hot Topic" and how MRR will no longer allow Hot Topic to carry their magazine since they charge more than the cover price. First of all Hot Topic doesn't charge more than the cover price, that would be illegal.

Second, Hot Topic isn't a punk rock store, it's a music-influenced clothing and accessories store with a bunch of MTV, hippie, gothic, mod, and rock stuff, I don't see anything punk about that.

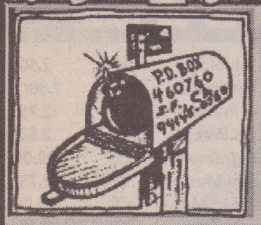
Third of all, I work there. Before you start booing and throwing stones, let me say this, I'm a 17 year old girl with a mohawk and I had to face reality and get a job, no one but Hot Topic would hire me. I thought all my friends were going to laugh at me, and they did, but they had no leg to stand on while they worked at corporate McDonalds, and the great all-American Wal-Mart. At least I don't have to conform and wear some stupid uniform or change my appearance. I know Hot Topic is a corporate store and I don't see anything wrong with MRR being sold there. At least we would sell something cool there and maybe we would get some respect.

Tim, I'm not a "cynical fucker who probably doesn't care about much except the profit margin." I'm against the selling out of punk, but I'm sure you and the person who wrote the letter have nothing to do with anything corporate, such as going to the grocery store, eating fast food, drinking beer, smoking cigarettes, or watching T.V. I know Hot Topic carries punk t-shirts, spiked bracelets, and punk CDs but you don't have to buy your stuff there. I buy my hair dye there so I don't have to drive an hour out of my way to go to a cool punk store. I'm sure the only punks that buy their stuff there are the ones that don't have a D.I.Y. store in their area that they could go to, and that sucks but it's cheaper than driving somewhere far or waiting a long time for a mail-order. It's on your punk conscience. You're damned if you do and damned if you don't.
Jennifer

Jennifer,

Everyone is a hypocrite and a lazy motherfucker. Corporate America makes it very easy to get mass-produced and therefore cheap, bland and corrupted goods fast. Minimizing hypocrisy and maximizing creativity in our lives takes work, like waiting for that mail order to come in or taking a day trip to the cool DIY store in the next town or silkscreening a cool T-shirt all by yourself. MRR doesn't mind neglecting the reader who buys overpriced mass-produced spiked bracelets if the small profit gained in selling the mag can go to a locally-owned business with some stake in your community instead of some corporate headquarters somewhere.
Jenn Hyman

Dear MRR and readers,
I would like to point out an issue that I think is ridiculous in the "punk scene". It is the issue of voting. I see stuff everywhere that says "the vote changes nothing" and "anarchy". I'm not knocking revolution, or even anarchy for that matter, but it seems to me that all these people that tell me not to vote have no alternative plan but to "be punk, dude". When Los Crudos played in San Diego they brought up a very important issue (I knew I could count on them for that). The singer was announcing the song "Assesinos", or assassins in English. He went on to say that if people voted for Proposition 187 (the law that was passed in California that rejects health care or education to illegal immigrants) they were assesinos too. I agree. But I also think that if you didn't vote against 187 that you are an assesino (with pretentious beliefs at that). To some people the issue is not that big of a deal but I live right next to a canyon where many of these people live. Sure, camping is fun but they are not camping. They are freezing. Dirty clothes. No walls. No shitter. No running water. Nothing. To make it worse they now have to hope to find a doctor that will



help them for free. Try doing that sometime. Let's not forget that their children are taken out of the schools that many of them only dream of attending. They don't know anybody except for the few, and I mean few families that hire them for real wages, let them wash their clothes, use the phone, get water, and kick down food when they are broke (which is most of the time since they send most of their cash to their starving families). All this supposed "vote changes nothing" crap is foolish and abusive of rights that people risk their life to obtain illegally. If voting is against your punkness then get the fuck off your ass and help these people (feed them, give some clothes to them, anything) that could have been helped.
Kenny Leek/ 4519 El Cerrito Dr./ San Diego, CA 92115

Dear MRR,
I have something that I would like to say to all Maximum Rock N Roll readers.

As young adults and teenagers, we have to decide on what we are going to do about our "so-called" government. We as voters are supposed to be the ones running this country of ours, but unfortunately, that is not the way things are going. I truly believe that our country is slowly but surely, turning into another "Nazi Germany". If you look closely and compare the way Adolf Hitler ran Germany, and the United States is trying to be run, you will see what I mean.

Think about it people, when your own government is trying to come up with a way to control what you watch on your own television, in the privacy of your own home, that is out and out censorship! Why trust a government that lies and keeps secrets from us? We have to find a way to take our country back!

If you vote, for the sake of this country, please do not vote for Bob Dole. Because if he becomes the President of the United Snakes (no that wasn't a typo) of America, it will not be long before all of us will be "Seig Heiling" another Adolf Hitler.

People might say, "Why are you talking about your country like that, we have the most freedom of anyone else on this earth". Yeah, We are free, were free to do as our government tells us to do!

Just in case you are wondering, no I do not belong to a militia or a racist organization. I am an ex-punk rocker, gone SXE. I just think that everyone needs to be aware of what this country is going to turn into if you do not stand up and make a change. All you have to do is vote (even though 99% of the time that does not work). If anyone else has similar views or opinions, please write me at:
Jason "Stonewall" Freeman/ 637 Meadowdale/ Shreveport, LA 71108.

Hi,
I'm writing cause I want some people to help me to clarify my mind. I personally don't consider myself Punk, Skin, Straight Edge or any kind of classification, although I most refer myself to the Punk movement (for the music and the ideas).

Three days ago, I went to Münich (Germany) to see a Punk and Oi (apolitical bands, no fascists ones) festival with Cock Sparrer, Major Accident, The Dark, Oxymoron and Loaded. I went there by car with an apolitical Skinhead, his girlfriend and another girl. I knew that this guy wasn't fascist, but doesn't condemn fascists, racists and even frequents some of them. I personally really hate racists, fascists and nazi bastards. I hate them in all forms. I'm a convinced anti-fascist, I'm Jewish and I have many black and Arab friends.

So, I took the opportunity to see that festival, but without knowing that the girl with us (the second one, not the Skinhead girlfriend) was a damn real fuckin nazi. I had to travel with her for 650 kilometers (about 400 miles) to go there and then 650 kilometers to come back. That girl didn't insult me directly, even if I wore anti-fascists patches and told her that I was Jewish, but did a lot of "Sieg Heil" signs in the car, at the parkings where we stopped, and even began to yell at black people.

I didn't touch her (meaning beat her), cause I don't believe in violence and didn't want to make big troubles during the journey. When we came back, we first left the nazi girl and the apolitical Skinhead drove me back home. I told him that I really didn't appreciate the way it was, that he knew that I really couldn't stand fascists.

After that, I really felt sick and dirty. To have passed two days with a nazi disgusts me. So now, I'm asking myself: should I renounce to frequent an apolitical Skinhead and even refuse to speak with him (although we have a friendly contact), knowing that he really doesn't care about fascists or anti-fascists opinions.

Thanks to anyone who'll help me make my mind.
Gabriel Borsodi/ 55, rue du Grand-Pre/ 1202 Geneve/ Switzerland

Hello Gabriel,

I hope many people will write to you with ideas, and I'd like to add mine as well.

I have a question: what does 'apolitical' mean? I think it means agreeing basically with the status quo. If not, it must mean that somebody either doesn't give a shit about what happens to others or they are a wimp and too afraid to challenge 'reality'.

In the case of your driving friend, I don't see how he can sit there and let somebody yell at blacks out of HIS car and not be responsible in some manner. And if you say or do nothing to stop it, you too are partially responsible.

I think this is the way mindless hate spreads (and how Nazism spread its 'big lie' in the first place)—if it isn't met with active resistance by everybody that abhors that kind of mentality, then it is being given tacit support. There is no neutral.

I would try explaining that, in calm terms, to your 'apolitical' friend. If he doesn't get it, then he isn't much of a friend to have, n'est pas?

Tim

This is an open letter to Paul Mendelowitz in Redwood City:
Dear Paul,

You said that punk was about hate, but because that premise is false, your whole argument is false. I have never known punk to be about hate. Hate is an emotion, not a goal.

Sure, punks get angry, but it's usually against something in a given system or status quo that is grossly unjust or inhumane, especially to the underdogs of society. Dan 'l0 Things' Halligan gave a rather concise historical definition of what punk is: "In the US it was a musical revolution, but in 1977 in England it was very much a political as well as musical movement. The Sex Pistols were giving a big fuck you to the music industry, the queen, British politics, and the other movements like Teds and mods before them. Soon to follow were the Clash, the Tom Robinson band, X-Ray Spex, Chelsea and Generation X, Siouxsie, Adam and the Ants, Sham 69, etc and they all played the Rock Against Racism benefits and sang music that was in some nature political. Of course by 1978 (I think) came Crass, who brought in more extreme leftist politics."

So yeah, punk is about feeling anger and hate, but it was directed in hopes of effecting positive changes to society for everyone. I don't think racism, which you advocate, is a positive utility to everyone or anyone for that matter. And so punk itself isn't about hate per se, but rather an expression of discontent of societal conditions, and even to address and improve those conditions through positive actions. If you're going to be angry or hateful just because you think it's punk, you're not a punk. You're just a rebel without a clue.
Peter Caephus Chien (the French dog), Junior

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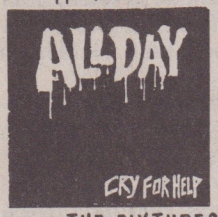

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fig. 25

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fig. 17

fig. 21

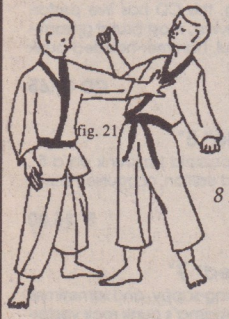

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fig. 18

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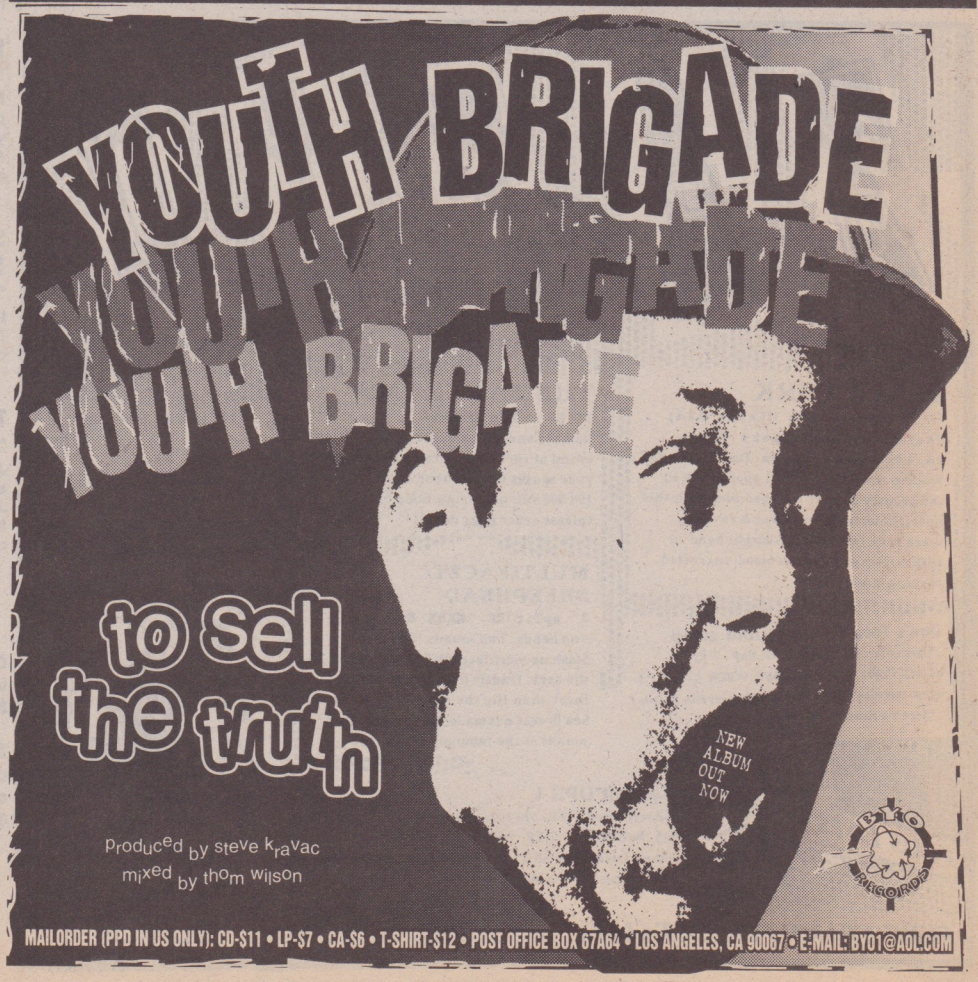

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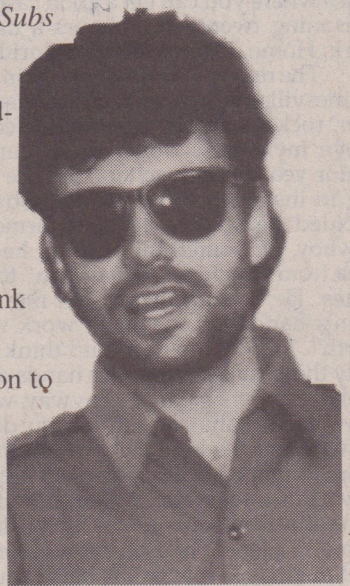

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COLUMNS

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So, two nights ago I had the same fucking dream. Same fucking dream I have had at least five times a week, for god knows how long. Man, I'm getting sick of it. It's like watching reruns over and over again. Except reruns are more exciting. At least on Nick At Nite. I really like that Mary Tyler Moore. She's cool. And hot. Man, when she wears those tight shirts, I like to imagine I'm Lou Grant, and I call her into my office for some "after work activity". I can just imagine her on my lap, with that little smile she's so good at. And that laugh. And she'd be saying, "Oh, Mr. Grant!". You know, in that Mary sort of way.

Anyway, I had the same fucking dream last night. In it, I'm back in school. College, I think. Except there are lockers at this college. Lots of them. Piled one on top of the other. Like a hundred feet high or something. And they go on for miles and miles. And in the dream, I am trying to remember which locker is mine. And what the combination on the Master lock is. Is it seven left, fifty right, ten left? Forty right, eight left, seventeen right? Which way does it go? Fuck. I can't remember. Then, the same thing always happens. The bell rings and it is time for my next class. So I have to give up on my locker, and run the two and a half miles to my next class. Of course, I run in slow motion, so like it takes forever to get there. And on the way I realize that today is the day of the pop quiz or test, and I forgot to study.

But, wait, it gets worse. As I am running to class I realize I am in Florida. Where I attended college. The University of. Of Florida. The worse state in the nation. Actually, maybe the worse place in the world. I fucking hate the sunshine state. It is the shithole of the universe. If there is god, he or she created it as the world's septic tank. It seems all the shit and waste ends up in that place. Fucking Florida. Mass murderers, rednecks and old people. If a bomb fell on it tomorrow, and completely wiped it off the map, I wouldn't be sad. In fact, I'd probably feel as if there were some justice in the world. Florida. Shit.

So, in my dream I realize I'm in Florida and I'm fucked. I give up on trying to find my class, and go back to my apartment. When I open the door I see my floor moving. In waves. I realize that my entire apartment is covered with cockroaches and they are eating everything. Everything except the Domino's Pizza I had ordered the night before. Not even cockroaches can eat that shit. So I take out my skateboard and surf on top of the sea of roaches, over to my closet, where I keep my text books. I figure I can cram for the test that I missed, and make it up the next day. Only, when I open my closet, there is an Army General in there. He tells me that since I am not attending class, I am eligible for the draft, and that I would have a great time in boot camp. I look at the General, and realize it is my father. I tell my dad that I don't wanna be in the army, and that I promise to go to class from now on. He tells me it is too late, and that I am to report to boot camp in the morning, which is located behind the apartment complex. I run out of my apartment screaming and suddenly I am in class. The professor asks me for my test and I tell him I haven't taken it yet. He tells me that that is too bad, and that I will then fail. And that failing means I will have a black mark on my record that will follow me around for the rest of my life. I tell him I don't care about any black mark, and to go fuck himself. The professor laughs with this demonic laugh, and opens the class room door. In walks a guy who looks a lot like Mike Tyson, only this guy is twelve feet tall, and is carrying a chain saw. "Mr. Tabb," says my professor, "allow me to introduce Black Mark". And with that, the giant guy starts the chain saw and begins cutting me to pieces.

At this point, I usually wake up, look around, and realize that I am not in Florida, but in New York. Home of late running subway trains. People with guns killing one another for five dollars to buy crack. Cabbies who can't speak a word of English and who yell and curse at me when I try to explain to them as they are going over the Manhattan Bridge, that CBGB, located on the Bowery, is not in Brooklyn. Home of rats the size of my step-dad's dog, Yeti, and a place where you can get a good case of food poisoning twenty four hours a day. New York. Home. It's not fucking Florida.

The reason I went to college in Florida, Gainesville, to be exact, is because my father, rocket scientist that he is, decided to move my family down there during my junior year of high school. See, he made it big in insider trading on Wall Street, and decided he wanted to be a farmer. Or a cowboy. Or something. I think he got the idea from watching "Oklahoma" too many times. He would always tell me, "Son, a man's hands are meant to work with the Earth". I'd nod my head and think that the only thing that that pussies hands did were make numbers balance. Anyway, when we moved to Tallahassee, Florida, my dad started working the land. See, he got this huge plantation for a great price. Actually, it really wasn't a plantation. Well, it had been a plantation, but now it was a retarded folks home. Called "The Sunshine House". My dad purchased it from the bank, cause they were behind on their payments, and kicked all the retarded people out. I'm sure the state of Florida absorbed them into its population, and no one knew the difference. Anyway, he named the place "Wateroak Plantation", cause of all the funny trees and stuff, and rebuilt the house into a slightly smaller version of "Tara", from "Gone With The Wind". I'm not fucking kidding. Anyway, he'd be out there with his tractor, or his workers that he hired who lived in the shacks in the woods, and he'd be singing, "Oh what a beautiful morning, oh what a beautiful day" and stuff. Or, "Oh, the farmer and the cowboy should be friends". Shit like that from "Oklahoma". Schmuck.

Anyway, somehow, without finishing high school, and without doing very well on my SAT's (an 820 combined, I think), I got into the University Of Florida in Gainesville. There I spent almost six years of a four year education program that I never finished. But you know most of this already, what ya don't know is one of the main reasons why.

Modern Criticism. An English course. A stupid English course. One that I should have never been asked to take. One that was required by my major, which, was English. See, I was majoring in film, and did complete all the courses required for that, but when I went to apply to graduate with a film degree, the school told me that they had "dropped" the film program like two years earlier. They told me that in order to graduate, I needed some English courses, then I could have an English degree. I was really pissed, of course, but figured, what the hell. An English degree would probably get me the same jobs as a film degree. I could bag groceries or work at McDonalds with either.

So I take a lot of the courses they want me too. I take Shakespeare. If ever there was a dumb ass course, that was one. We had to read all these plays that the guy wrote. The professor told us the plays were gonna be in English. I dunno. I read that shit. I don't know what the fuck language that was. But it wasn't English. Words like "thee" and "thou". So I got some of those little yellow and black books with the stripes on them that explained what I was reading. It made a little more sense. A little. I liked "A Mid-Summer's Night Dream". It had some guy named "fuck" or something. And he was gay. And funny.

I also had to take a shitload of literature courses. Where we had to read entire books. It sucked. So I got those little yellow and black striped books to help me with that. Also. Somehow I passed all the courses with like a "B" average or something. Waste of my fucking time. Stupid. Books like "Sister Carrie" or "Babbit". Shit. Who wants to read about some old broads love life, or some old guy with marriage problems. Give me "Catcher In The Rye" any day. That and a loaded gun.

And of course I had to take a course on the history of the English language. How it evolved and stuff. Like I really cared. I only attended that class three times. And still got a "C". I went to the first class in which I was told what text books I would need so I could buy them, only to never open them and return them to the school bookstore at a quarter the price I paid for them. I was also told when the midterm was, and when the final essay was due. The professor told us

that our grade would be based on our midterm grade and our final essay. I took the midterm and failed very badly. I think I got a "20". Actually, that's not so bad. Anyway, I was gonna drop the course, but never could get up early enough to make it to the registrars office before three, the time it closed, so, well, I was stuck having to do the final paper. I called my brother, who was attending FSU, in Tallahassee, and asked him if he had written any papers on the English language. He told me he only took computer courses, and that he did write one about computer languages, something called Fortran, or something like that. I told him that sounded fine, and to send it to me. He did. I then called my professor and asked him if I could write a paper about computer language. I told him that computers were the future of our language, or some such horseshit. He said okay, and that if I got an "A", then I'd pass the course. So, being the motivated kinda guy I am, I typed up a new cover sheet for my brother's paper, put my name on it, and stapled it together with my brother's paper. I didn't even bother reading the thing. My brother got an "A", and I passed the course. Punk Rock.

But fucking Modern Criticism is the course that killed me. The one that finally made me leave college, and kinda not by my own free will. And it was all because of this fucking professor, LePew, or some such French name. Actually, his name was Le-Something, something with a French sound, but I can't even remember. I just called him LePew, cause he had the accent of Maurice Chevalier mixed with a Georgia cracker, and he smelled like a skunk. What with all that Cologne he wore. Jerk. I think it was some French odor as well. Of course he couldn't have worn musk, or Old Spice, like a real man, no, he had to wear that smelly foreign stuff. Putz.

Anyway, so the first day of class, LePew tells us that if we are taking this course, we should have already read "Ulysses". I have no clue what he is talking about. I raise my hand and ask him what "Ulysses" is. I ask if it is like the General guy who was in the Civil or Vietnam war. He laughs with his French and southern accent, and asks me what rock I crawled out from under. I tell him the Punk Rock. He doesn't say anything.

Then LePew explains to the class that for all those who don't know, and if they don't know, they shouldn't even be in college, that Ulysses is a book by James Joyce, that it is long, and that if we haven't read it, we should by the next class, which is the next day. I go to the college bookstore that day after class and look at the book. It is big. And green. I don't like green. And I figure, if I buy it, I'm never gonna read it anyway. So fuck it. I don't buy it.

The next day in class LePew asks us if we have all read the book. We all nod our heads. I bet no one in there really read it. And if they did, they were sick. Anyway, then LePew tells us, "good", then we can move on, and he starts to teach us about Modern Criticism. And he never mentions Ulysses again. Wow. I got off really easy. And saved all that money, too.

So LePew explains to us over the next few weeks that there are these French guys, well, most of them are French, and they critique books and stuff. They have names like Derrida, Said, Foucault, and Benjamin. LePew explains that these guys know everything about everything, and that what they say about stuff is like the absolute truth. I just look at LePew in amazement. He goes on to tell us that what they do is called "deconstruction", and that they pick apart works of language.

Now I gotta tell ya, I got a problem with this. I hate guys that make their living picking apart other people's stuff. It means they got nothing of their own to pick apart, so they gotta go after someone else. And this guy, LePew, worshipped these guys, so he was twice as bad. He parroted what other assholes were already picking apart. Kinda like a critic taking apart a critic. Both of them suck.

Anyway, so I raise my hand and tell LePew what I think. He tells me that I am an ignorant New Yorker, and to keep my mouth shut. I tell him my accent is not half as bad as his French skunk and Don Knotts, and I thought this was college where we exchanged ideas and learned stuff. He again told me to shut up. So I did.

LePew goes on to tell us over the next couple of weeks about the critics. Guys like Jacques Derrida, some jerk who has a fascination with taking apart all things American. In some of this guys writings, LePew explains to us, Derrida refers to Archie Bunker, the good natured bigot from Queens, as "Arche de Bunker", "Arche" sounding like "crochet" and "Bunker" sounding like "bunk-air". Oh. How high-brow. He explains that Derrida derives things from Archie Bunker, then deconstructs them. And I'm thinking, "I'm paying for this?"

We also learn about Edward Said. Pronounced like "Sigh-eed". And Walter Benjamin. Pronounced "Bean-ha-mean". At this point, I point out to LePew that this is Florida, not the South of France, and it is pronounced Benjamin here. He tells me I should go watch the "A-Team" and drop this course. I tell him that I'd love to, but I need it to graduate. And that he should get off his high fucking horse. LePew just glares at me.

The course continues, and I start showing up to class angrier and angrier. Why the fuck did I have to pay for this abuse, I kept thinking to myself. This course was total bullshit, and the teacher, well, I could take him with one hand tied behind my back. I heard the guy was forty-two and still living at home with his mom. And he wasn't a Jew.

Then he teaches us about Michel Foucault. I ask about this Michelle woman, and say that this is the first woman we get to learn about, and at least that is cool. He explains that Michel is a guy, and that I am a stupid New Yorker, and to shut up. I tell him he is a pussy who lives at home with his mom, drinks dark imported beer, and his talents would be better served working as a waiter at the only French restaurant in downtown Gainesville. The whole class gasps in horror, and no one says anything. Then LePew just glares at me and says, "We'll see who winds up working in a restaurant, Mr. Tabb." I tell him at least he can pronounce my name right.

So, half way through the semester, LePew explains to us that he expects us to have a midterm paper done. And that it will be half our grade. The other half, he explains, will be from our final paper. I never got to that. LePew explains that the midterm paper should be about the different theories the critics discuss, and how they can apply to our writing, and the writing around us. Cool, I think. I can write about that. Tell him what I think in a paper. This should be fun. And it was.

I titled the paper "Hello, Sailor!", and used Tony Montana, from the film, "Scar Face", as my subject in which to use different critics theories. I referred to the "Montana de Tony", and discussed how he used the word "fuck" only it sounded like "fook", as in "book". I explained that Tony Montana was a simple guy, and the word "fuck" meant what it meant. "Fuck". I also went on in the paper to explain that Pepe LePew was a French Skunk, who always tried to hit on a cat, and was too blind to see that she wasn't a skunk like himself. I explained that the words "Fuck You" hand written on the margins of the paper itself were indeed part of the text, as Foucalt would have said that a laundry list an author writes on a piece of paper is the same. I explained that the "A-Team" was a good television show, as Budweiser was a good American Beer. And that in this country we say "Benjamin", not "Bean-ha-mean". I also explained that Malcom McClaron, was the manager of the Sex Pistols. I explained that he put this band together to rip everyone off. "Cash From Chaos" if you will. I explained that he knew what he was doing with the band was a load of shit, exploitation and all, but he did it to make a statement, and to make lots of money. I explained that these critic guys were the same. They know what they are doing and saying is sometimes shit, but hey, it pays the bills. And it may have some artistic merit. Maybe.

Of course, since the thread holding this paper together was Tony Montana, every other word in the fifteen page paper was "fuck". But it was "Montana de Tony". So it was important to use. And since all parts of the paper are text, and therefore important to what the author was saying, I included a page about my then band, "The George Tabb Experience". I also drew little pictures of skunks with tiny penises, and drew cans of Budweiser beating up dark beer. Hey, it was all important, because it was part of the text. Right?

So I put the paper in LePew's box in the English department. I actually thought there for a while that he might actually give me a good grade. I mean, maybe he had half a brain. Then again, maybe not.

I go to class the next week, and LePew tells the class he has graded all our papers. He tells us that everyone in the class passed except for one person. That this person's paper was so bad, that it got a "fucking F". He said that. Out loud. My heart began to skip beats. Then he handed out the papers.

I got a "fucking F". He wrote that on the cover of my paper. Right next to "Hello, Sailor!". Bastard. Then LePew explains to the class that everyone did a good job writing about what he explained in class, and everyone learned well. Except for one person. Then he just looks at me. As does everyone in the class. Then LePew says loud enough for the whole class to hear, "Mr. Tabb, I'll see you in my office at four". No one says anything. Then LePew says, "Tomorrow, students, we are going to have one less face around here." I look at all the sheep in my class, then at LePew, and figure what the fuck. Why not make it now. So I stand up and walk out of class. LePew again says to be at his office at four. I flip him off.

So I go to the Purple Porpoise, a bar across the street from campus and start drinking lots of beer. Fucking LePew. I should punch his skunk ass out. Motherfucker. He probably did fuck his mother. Maybe I should blind him or something. Naw, I decide, I'll just keep drinking. Maybe I'll throw up on him in his office or something. If I go.

And of course I went. I had to. I had to tell him off. Tell him he sucked and that I hated him. That his mother was probably ugly, and that they shouldn't try to have any kids, but they probably would, seeing this was Florida and all. So I go up to his office.

As I open the door to LePew's office, I see lots of different faces sitting around his desk. Some of them I recognize, most of them I don't. LePew tells me to have a seat, and I ask him what the fuck is going on. Some guy I recognize as one of my old professors tells me to sit down and shut up. I do.

"Mr. Tabb," LePew begins, "who you see here are the heads of the English Department here at the University Of Florida". I know I really stepped in it now. "We have all decided to meet with you, to try to come to some kind of understanding about your future here at the University". I just listen. "We, as the English Department, have decided to ask you to leave the school". Doh.

I am about to start yelling at LePew when one of the other professors cuts in. "George," he says, "we feel you are a bad influence on the other students here. Obviously you have lots you want to do with your life, and school is not one of them." I tell the guy that he is right. That this school sucks, and that Florida is a shithole. "We know you feel that way," says LePew, and I then notice that all the professors have copies of my essay on their laps.

"Everyone has read your essay", says LePew, "and we all agree. Unanimously. It is time for you to leave this school". I tell all the professors that they are jerks and pussies. That college is supposed to be about learning and exchanging ideas. That we can all learn from one another, and not by sticking our heads up our asses. One of the professors agrees. "You're right, Mr. Tabb, but this school is not ready for that yet. And neither is the State of Florida. Maybe one day. But not now." I am shocked. Fucking Florida. Shithole.

"We don't want other students to be like you", explains LePew, "you have a natural born ability to lead. And that makes you very dangerous." I say nothing. "Please just leave quietly. If you do ever want to go back to school, do it in New York or something, okay?" adds LePew.

So, on that day, my college career ended. I didn't fight back, or insist I should stay in school. In a way, I knew they were right. I was already beyond college. Beyond college in that shithole, anyway. There was nothing left more for me to learn there. Not from them, anyway. So what if I was only three to five credits short of graduating. So what if one day I might want that degree. Fuck them all. Assholes.

So last night I had that dream again. I was back in Florida. At school. And I couldn't figure out which locker was mine, or what the combination was. And then I heard the bell ring and I knew I was going to be late for the test. Not again. But then something strange happened. I woke up. But not really. I just woke up from a dream inside of a dream. And I was in bed, and all around me were flames and gargoyles and demons. And beheaded corpses and intestines strung along telephone poles. And there was this guy with horns sticking out of his head, and he had cat's eyes, and a spiked tail. And I realized that I was in my own bed in hell. So I let out a sigh of relief. At least it wasn't school in Florida.

Take My Life, Please.

1. You can still e-male me at tabb@pipeline.com or write me at tabb, P.O. box 323, Village Station, NYC, NY, 10014.
2. If ya haven't got the Furious George single on this magazine's sissy label, but it now before it becomes a collectors item, and the only copy of it I ever see is covered in green tape.
3. Tales Of Blarg is a cool zine outta Berkeley. Even if the girl who does it is a total redneck. Write or send her money at Janelle H., P.O. Box 4047, Berkeley, CA. 94704.
4. The Connie Dungs single, The Dimestore Halos single, The Torture Kitty Single, The Dead End Kids single, need I say more? Punk Rock. Buy these.
5. Jon Von played with my band a couple of weeks ago. He was great. So was the band Dick Army, who also played that night. But Jon shouldn't have fed my bass player, Evan, the raw meat. He hasn't stopped complaining about his stomach since. Oh yeah, and his "chick", Julie, rules.
6. Just to keep ya'll updated, the new catch phrases from The Blanks 77 are, "as if", "whatever (while making a 'W' with both your hands)", and "you love the sex". They are considering "punk is crazy (a term my pal Ryan came up with)"

DRINKIN' AND DRIVIN'

First Order Of Business: THE BUSINESS. A report from Mundo Murguia, MRR Streetpunk Man on the Scene;

So, Bruce sets up an interview with THE BUSINESS then splits town on some sort of exotic outing. Guess who covers his ass and does the interview. Now he wants a review of the show for his column! Christ man! you're a regular slave driver! Just kidding! you the man Roehrs.

Well I interviewed the boys in THE BUSINESS on the Friday before the show and they are as nice and down to earth a bunch of buys as you'll ever meet. Look for the interview in these very pages in about three months. It should go a long way as to clearing up any misconceptions people might have concerning where they stand on Fascism and Nazis as well as provide some insight into their take on skinheads, oi, punks and politics in general.

The next night I hopped into my car with my buddy Dave riding shot gun and headed to the East Bay to catch the show at the Berkeley Square. The new DEFIANCE was in the tape deck as I chugged Mountain Dew and Dave hit the Mickey's we sang along. "Fuck this city, fuck this city up...!, we got to the show at about nine and there was a fairly long line. We were supposed to meet a couple of friends there so we milled around outside until they showed up.

Once inside I noticed that it was a weird mix as far as the crowd was concerned. Something like 60% skinheads, 30% miscellaneous. I didn't think much of it at the time but with my sweatshirt, baggy shorts and vans, I probably looked like one of the hardcore kids. Oh well.

The first band, THE PADDED CELL, rocked, they play catchy old style punk with really snotty vocals. They have a 7" out on Dead Beat Records if I'm not mistaken. Check it out. Good stuff. Next up was LOCKJAW 44 and it was during their set that things got interesting. LJ44 played run of the miss AGNOSTIC FRONT style in-full-effect, hardcore. The singer did the full on wave your hands in the air hip-hop thang which I found kind of amusing. Most of their songs deal with such real life dilemmas as whether to "punch" someone "in da lip" for "talking hella shit" and being untied or united or something.

Anyway, about halfway through their set the singer decided it would be a good idea to tell the boys in POWERHOUSE and O.B.H.C. that "we got your backs and we

know you got ours". Well a couple of pin err... I mean skinheads must've felt left out of the shout outs and began chanting pussies, pussies". Not to be out done some big, burly guy who'd been singing along to a bunch of LJ44's songs grabbed a mic and said in a rather thick NY accent "Yo! fuck all ya'll Fresno boot party pussies!" Yipes! About three seconds later a fight broke out. Wow! A twenty man battle royale and THE BUSINESS, folks it don't get much better. Kidding, I'm kidding.

Much to his credit, Mick of THE BUSINESS jumped right into the thick of it and calmed things down. After that LJ44 finished the rest of their set which went of fight free.

At this point I had a funny feeling that there was going to be trouble after the show. It might have been some sort of sixth sense I've possessed all these years and was only now manifesting, but it was probably the fact that I hear several skins in the crowd say something like, "those guys are fuckin' dead after the show".

Now I didn't really care much if these two groups beat the beejezus out of each other that is until I remembered that I was dressed like the lost member of INSTED. Crud.

Well about fifteen minutes after the Lockjawsters finished THE BUSINESS took the stage and they fuckin' rocked! These old mugs played with more energy than 99% of the bands I've seen as of late. Mick is a great in your face frontman and Steve the guitar player busted a couple of airs that would send NoFX running for cover.

Overall the set was a good mix of old and the new and included a cover of CRASS'S "Do They Owe Us A Living" which has been a standard for these guys. There was a minor scuffle between a couple of skins but other than that it was people pogoing and having a good time for the entire set.

Unfortunately the good vibes didn't last and not more than a few minutes after THE BUSINESS left the stage a huge fight erupted. Keeping in mind my straight youth getup I found Dave and the rest of our friends and split.

Overall it was a good show and I'd like to say thanks to Mick, Steve and the rest of the boys for putting on one hell of a performance as well as doing all they could to keep things under control. I'd also like to say thanks to Bruce for setting up the interview. This is Mundo calling 'em as he sees 'em. Later, Mundo."

They're comin' at ya, swingin' and jabbin': LIMECELL! These fuckers have continued to dominate the Philadelphia oi scene. This here new slab of streetpunk is that raw, fast punk, with Kevin on vocals, Bob- guitar, Steve- bass and Pat on drums. Like the lager-lads tell you on the sleeve, "Put it on and start breaking shit." This punk rock record is brought to you by the folks at Black Hole Records, who have introduced many unsuspecting young punks to LIMECELL, with "Lager Leeches" Give a listen to them hollerin', "Just End It" and "Department Head". Great Balls of Oi! Also available on Black Hole Records is a CD called, "Very Special People", that contains unreleased tracks by LIMECELL, THE WRETCHED ONES and REAR ADMIRAL, plus 10 other bands, Write to Black Hole at: 12 W. Willow Grove Ave., PO Box 130, Philadelphia, PA 19118.

After 15 years you would rightfully be a little nervous about a new EXPLOITED LP. This time out, Wattie and the boys punk out fast and furious with a sharp edged speed metal flavored bent. It's closer to SLAYER than BLITZ, but some of you knuckleheads might just like it. The lyrics still work with songs like "Beat the Bastards," "Law For the Rich", "The System's Fucked Up" and "They Lie". Beware! It's cranked up fast and loud!

For football and beer drinking fans worldwide, MATA RATOS from Portugal and GAROTOS PODRES from Brazil have teamed up for a split "Eurotour '95" EP. This is spirited, up-tempo, fun drinking man's oi. The A side is slower, melodic and singalongy, while the flipside is pub punk rockin' out.

Another entrant in the oi singalong beer ballad category is RABAUKEN with its Deutschland-Weltmeister '94 EP. These happy go lucky football (and we are talking football as described by European fans) aficionados are ready with a harmony and a liter of beer to come to the sides of their countrymen. This whole good natured study in hops and barley is brought to you by Dim Records, Postfach 1718, 96407 Coburg, Germany.

Another fine oi split this month on Dim records is entitled LOWENBOIS "Little Boi." It's a tasty double pack of 45s with "Monster Der Nation" and "Little Bois Stomping". It has good gruff singing, effective harmonizing and punctual guitars, propelling the whole combination towards it's grand oi-ness.

An alkohol drenched LP came stumblin' into the MRR office. It's called "Die Barke Mit der Glasernen Fracht" by DIE RUHRPOTTKANAKEN. This shit contains beer drinkin' anthems sung in German with good guitar action and plenty of sing along parts for the lads. The songs cover the ground between pub-rock and street punk rather nicely.

Some great live music has come out our way from the Czech republic—a righteous punk band S.P.S. appeared at Epicenter on March 16th. The band came adorned in GBH & ENGLISH DOGS t-shirts, so we got a good feeling from the get go. Sure enough they had a cool CLASH-like punk rock sound with plenty of jumping about and beau-coup enthusiasm. Go look for the S.P.S. CD "The Great Terasy Schweine" in your local CD-hut .Write to ANK , P.O. Box 2, Dubi 141701, Czech Republic.

The crowd at the Chameleon was privileged to see the great BRISTLE from Seattle open a show for STRYCHNINE. Lonnie was on a roll all night cavorting in front of the stage during the WORKIN' STIFFS' set. Catch the WORKIN' STIFFS live if you can. Many people are saying they're the hottest street-punk band in S.F. right now. This is blue collar oi delivered with authority! Drop the fuckin' hammer. Look for vinyl in the near future.

BRISTLE's set was inspired. These guys play raw fast pogo punk in the fine 1977-style. If you got any sense you'll look for their singles on Pot Pie Records and Havoc Records.

STRYCHNINE have a brutal littlesingle out now called "Fucked Up Inside."It is hard hitting, sledgehammer punk in the fine tradition of POISON IDEA. Live—these guys punch you square between the eyes. They can do the rough h/c songs and then do a unique cover of the SONICS' "Strychnine." Check out Lenny and the crew. Get the record: Reform Recs, P.O. Box 480931, Denver, CO 80248.

The LOWDOWNS, The RANDUMBS, The CADAVERS, and DICK BIRD & THE TWEETERS did a fun benefit in the Phoenix theater in Petaluma. Proceeds will help establish a skate park in Sonoma. DICK BIRD was up tempo and a total blast. The CADAVERS created the biggest pit with Abe stirrin' up a lot of bad behavior. The RANDUMBS played some of their new material (which is very good) as well as some of their standards. Too bad the skate kids didn't stick around to see The LOWDOWNS. Even on an off night these punkers pack a wallop. Look for a LOWDOWNS 12" on Junk Records soon.

At the Kilowatt on March 30th and the 31st, the fabulous STIPJES held court. These fuckers have been banned from playing in much of Europe cuz of all the beer trouble that flows amongst their fans. Robert's singing was strong as fuck with a street punk shout rising up above the clatter of bar room guitar, bass, and drums. Excellent fast punk rock from Holland—what a treat!

After the STIPJES the PROBLEMATICS continued to teach San Francisco about Indiana punk rock sensitivities. In case you haven't been paying attention, the PROBLEMATICS are Indianapolis' torchbearers of the spirit of the PAGANS, The DEAD BOYS, and The DOLLS. Every song worked—the crowd ate it up. They thrashed like they were possessed by toxins. The band stayed humble throughout. Watch for a Rip Off Records release by the PROBLEMATICS in the not so distant future, as well as a STIPJES LP.

A fine show took place on April 13th at the esteemed Edinburg Castle in SanFrancisco. Again, the Mighty WORKIN' STIFFS opened for BOVVER WONDERLAND from Los Angeles. The WORKIN' STIFFS set was tight, fast, and punk as fuck. BOVVER WONDERLAND had some good songs but the set faltered inbetween tunes a bit. Look for the BOVVER WONDERLAND vinyl on Vulture Rock, Volt-14. JohnVulture recently released a promotional oi compilation/ sampler with BOVVER WONDERLAND , PIST + BROKE, BLADE, the incredible CRIKEY CREW doing "Say Nothing", and

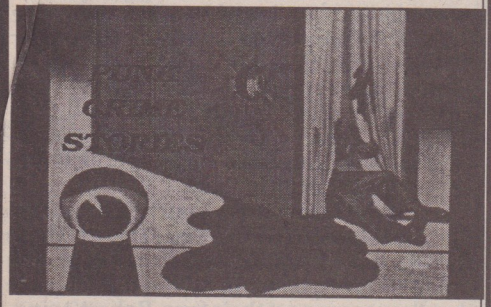
COLUMNS

THE SUBVERSIVES doing "Lab Rat". Look for a Various Artists "More Super Yobs" with THE TEMPLARS, CRIKEY CREW, BOVVER WONDERLAND, BLADE, and SIDEBURNS. If you are lucky, you will get the much anticipated Volt-16 LP by CRIKEY CREW soon. Write to: Vulture Rock, PO Box 40687, Albuquerque, NM 87196.

Mike and the folks at Ruff Nite Records are proud to bring you Confederacy of Scum material this month. The new wrasslin' split is comprised of ANTISEEN doing a tribute to Terry Funk and RANCID VAT doing a tribute to Bruiser Brody, good shit! Order from Mike Cooper at Ruff Nite Records, 3249 Rorer St, Phila. PA 19134.

Wow! A great oi punk compilation comes to us from Attack Records in Germany with some strong street punk from the likes of BARBIE BITCHES, SIXTEEN EYES, WORHAT, and LOKAL VERBOT. The LP is called "Pogo Till Orgasm". Also available on Attack Records is a good single by DIE STROHSACKE called "Disco Madchen" Write to Attack Records at: PSF 350541, 10214 Berlin, Germany.

Until next month.... See Ya 'Round....See Ya In Hell!



Not too long ago, I discovered that outsmarting a po'-lice officer is one of the most satisfying (and sort-of legal!) thrills in the free world. I perform my fair share of "risky" actions, but you're not exactly gonna find me out in the streets smashing car windows (unless the Pistols play Madison Square Garden or something). Anyways, regarding the night in question, I had been at a friend's house getting extremely baked and fairly drunk. Towards the end of the night, I started getting a migraine headache. For those of you who experience real migraines you know the hell of which I speak. So, feeling like utter shit and completely fucked-up, I drive my friend home, keeping myself conscious by sheer force of will. On the way home from my friend's house, you have to pass the police station, and, just my luck, a pig was pulling out of the sty. He begins to follow me, so I veer onto the highway hoping he's too lazy to follow me. He's not. Even though I was going 55 mph and driving in a perfectly straight line (well, as straight as my car will drive), the asshole pulls me over. I throw my papers and freshly purchased half ounce under the seat and say out loud to myself, "Alright, motherfucker, this is a war and I am going to win."

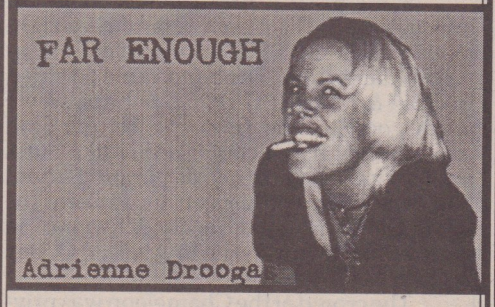
I had to do all the stupid tests including following his fucking pen with my eyes (Lesson # 1 - be polite: "you want me to follow the silver thing on the top?"), walking "the line" (singing Johnny Cash in my head the whole time), touching my nose, and standing on one leg. Fortunately, I had tons of adrenaline coursing through my system or I would have collapsed. Lesson #2: Look at the confrontation like it's a battle and your body will react accordingly. I passed every test with flying colors, much to the annoyance of the tobaccy-chawin' pig. He patted me down and made me sit in the back of his car as he called my license in. The entire time he's on the CB, I see him staring at my bumper sticker (I [heart] HANDJOBS; thanx Chokeload!) and gritting his teeth. I was biting my knuckle, trying not to laugh.

Here's the thing; never lie to a cop, unless it's absolutely necessary ("Yes, officer, I killed him, but, um, he deserved it?"). Tell him the truth7 or at least a version of it. I told him I'd been at my friend's keg party and had drank about 4 cups of beer between 7 and 9 P.M. Since it was 2 in the morning, he says, "Well, I believe you on your times; your blood-alcohol level blah blah blah." He actually explained to me why he was letting me off, but all I could think about was how fucking clueless he was and I tried not to laugh again. Also, he kept asking me, "Smoked anything tonight?" like he was sneaky and trying to catch me off-guard and I was gonna be like, "Yeah, I got a half O in the car, wanna get chewed, officer?" I told him no, just cigarettes, but "I just got contacts and I'm not really used to them yet" (which was pretty true), by way of explaining the "red eyes" thing. Dunno if he actually put it together.

The next day at work I'm bragging to a friend what a clever fuck I am, when a new employee says that she saw me out on the highway and her friends laughed at me, assuming I got busted. "Of course I got off," I sneered, "do you think a cop is smarter than me?" Un-fucking-likely!

So, basically, if you're feeling really down on yourself, outwit you're local pig today and bask in confidence's warm glow! The rewards are plentiful!

Please send us your true crime story about an encounter you've had with the law--win, lose or draw. All stories can remain anonymous. Address to 'True Crime' c/o MRR.



There was an authoritative knock on the door. Genn O. Side walked to the door and opened it up. Two burly cops stood in her doorway. "We're looking for a woman by the name of Sue E. Side. Does she live here?" Genn, feeling a little nervous, said "She does, but she's not here right now. Would you like to come in?" (MISTAKE #1). The cops saunter in and begin to peer around the room, asking Genn a lot of questions. They were asking where Sue had been on the nite of January 1st. There had been an attempt made to kill the president and they kept asking Genn questions about it. Genn tried to answer the questions as well as she could (MISTAKE #2). The cops asked if they could look around and Genn, feeling extremely nervous now, said sure (MISTAKE #3). While digging through Sue's closet the cops found a high power assault rifle and a sketched out plan written in Sue's handwriting about the most effective way to kill the president. Busted. The cops arrested Genn as an accomplice and put out a bulletin for Sue to get arrested on sight. Since Sue E. Side had a green mohawk and a tattoo on her forehead that said 'punk', she wasn't going to be that hard to find. Both Sue and Genn were convicted and thrown in jail where they wasted away in Cell Block #666 for all of eternity. Could this have been avoided? Possibly.

Let's deal with mistake #1 first. Never invite a cop into your home. You know how vampires can't come into your home and suck your blood unless they're invited in? Well, cops can't come into your home without a warrant. If a cop asks to come into your house, ask for a warrant and if they have one, make sure you read it. That's right, make them stand on the front stoop while you read that sucker cuz you want to make sure that it's for your house and that they only search what the warrant says they can search. If they have no warrant, kindly ask them to go away and come back when they've gotten one. Be polite, but firm. They do need a warrant.

Ah, Mistake #2. Remember the old saying 'Silence is a virtue'? Well, when it comes to dealing with cops, that saying is totally fucking true. Do NOT answer questions. Do NOT give them information. Tell them that if they want to question you, then you want your lawyer present. Do you really want to help the cops bust your or your friends? No! But if you're talking to them or answering their questions, then some piece of information may slip out that could endanger you and your pals. So just shut the fuck up. You have the right to an attorney. Use that right to protect yourself.

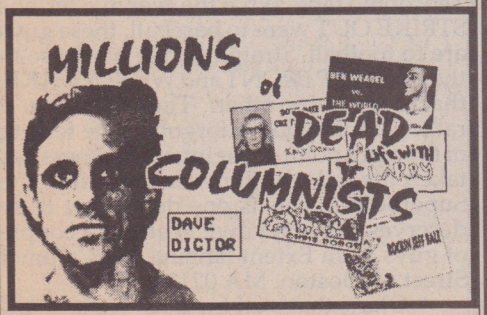
And good ol' mistake #3. Boy, did Genn fuck up when she allowed the cops to search her house without a warrant. If you allow a cop to search your house without a warrant, the things that they find are admissible. Say you invite a cop into your house and there's a kilo of cocaine that just happens to be sitting on your coffee table in your living room. Boom! You're busted. Once again, demand that warrant.

Now, if you're dealing with a dirty cop who doesn't give a shit about your legal rights and simply wants to bust you, then you're shit out of luck. It's pretty easy for a crooked cop to plant evidence on you. A dime bag of pot can very quickly be placed

on your person. And if it comes down to your word against a cop's, who do you think they're going to believe? I'll let you figure that one out for yourself. And most importantly, these (in)human beings carry guns and are legally allowed to shoot you. Yep, it's true.

Okay, now let's say you're at the point of actually being arrested. You've supposedly committed some heinous crime against society such as chewing gum, patting your head, and rubbing your belly at the same time. The cops have got to read you your MIRANDA RIGHTS. I'm sure we've all seen enough TV to have a general idea of what that is, but more specifically, it's 1. the right to remain silent 2. the right to an attorney during questioning and to stop questioning when you want 3. a free attorney if you're dirt poor which most punks are. Of course, there's always your obligatory phone call too. Calling the local pizza joint and getting a large cheese with garlic and olives sent to your cell probably won't cut it. But you do get to make a phone call, although in some states they can detain you for up to 72 hours without letting you make your call. Talk about fucked up! And always remember that wise saying "SILENCE IS A VIRTUE". Just remember to stay calm and to stay quiet. When you're arrested, an officer can search you to protect themselves. The search can only be of the person they are arresting and of the immediate surrounding area and can only occur at the time of the arrest. So if you get arrested on your front door steps, that doesn't give them the right to break into your attic and start digging through all of Auntie Edna's old boxes. They can arrest you, search you and your front door steps, and then haul your ass to the slammer.

So. This is just a bit of the information that I was able to get from people who were kind enough to send it to me. My thanks goes to Ravi, Jason Stiles, Trev Hedge, and Jen Angel for being persistent and making sure that the information that they had got through to me. You see, I moved to Richmond, Virginia and closed down my PO Box in California and so a lot of mail didn't get through. But I appreciate their help sincerely. If you're interested in more details of what our rights are when it comes to the police and being arrested or detained, please pursue whatever avenues are available to you because information is power. And all of this is just the tip of the fucking iceberg. Good luck!



So how and why Millions of Dead Cops you ask? Well, into the wayback machine to 1969, I was 13 years old, an eighth grader, watching the anti-war demonstrators getting beat up by the cops on television and thinking "boy these cops are mean." Soon, one Howard Brody, an older wild kid, asked me if I wanted to smoke some grass outside during lunch break at school. All these thought flashed through my little eighth grader head I'll get addicted, drop out, my parents will hate me, I'll be a loser, and a criminal and then reaching for the joint I took my first hit. I thought," I'm a rebel, an outsider, and fuck those cops" as I exhaled.

Now fast forward to when I was 17 years old on my way to a Allman Brothers concert. Plain clothes cops pulled me over searched me and my car; they find papers in my pocket. They handcuffed me, interrogated me, threatened to arrest me, and they eventually slapped me a few times in hopes that I would give them the names of pot dealers in my hometown that was right down the road. I was really shocked just how little the Bill of Rights meant to these thugs.

Now fast forward again 7 years later to Texas, sporting my new mohawk in 1980-81 and getting hassled standing outside of the punk clubs by cops, rednecks, and frat boys. Klan headquarters on the highway in Galveston, Texas with open affiliation with the police departments. Monthly farm workers activists murdered in broad daylight. Houston's notorious murder cops and their drop down guns (a cop dropping a gun down after shooting someone and claiming it was the deceased person's).

Many months later we were to put out the album and do about 170 shows that year of 1982. At years end I was to visit home for Christmas and Grandma was silent all through our Holiday meal. During desert she broke out crying and confessed that when I was 5 years old my Grandfather and older brother played this on going gag on me that the cops were after me (for throwing a grape at a passing car that they instigated me to do). My brother would have me hide inside the apartment in various places while my Grandfather would ring the apartment buzzer over and over. I'd forgotten it had ever happened till she reminded me and now she felt guilty that I had grown up to join a band named Millions of Dead Cops from my childhood trauma involving that prank. She cried hard as I consoled her and thought about it all. Grandma and Grandpa are both dead now and I loved them both very much and am ever thankful for instilling my distrust and fear of the police.

Millions of Dead Cops are alive and well and will tour North America this June and July. Hope to see you there. 30 Canadian and U.S. (Northern) dates.. Remember everyone, "SUPPORT YOUR LOCAL DEAD COPS!"

Now back to my special education class. "Jameson (my Woody Allen looking Ice Cube acting student), please get back into your seat." Jameson grumbles what a bunch of losers we all are and that everyone here is an asshole. He's having one of "his" days. He likes consistency and weekends throw him off. He hates his ride on the bus. Just too much stimulus. He hates the sound of the engine and the wind, he hates to be touched, told what to do, the fluorescent lights, and he hates to do his workbook first thing Monday morning.

All day long I'm trying to placate him, put him back on track, cajole him to do what he's supposed to do. A little reading, math, computer skills, flag salute, calendar, time, some b-ball at break, some water colors and then a half hour Reading Rainbow. Generally, it goes alright but some days Jameson curses the world and me with it. A few Monday's back I escorted him to the principal's office over and over. He usually calms down and comes back to class. One afternoon after a long outbreak including spilling out the closet, knocking over his desk, crawling on the floor, all while cursing me the entire time before I snatched him up and dropped him at the principal's office, again. As I was leaving he looks at me and mumbles, "bitch." I plead it's nothing personal and go back to watch the other kids.

This goes on week in and week out this fall and winter. Then this February our teacher, Ms. Petrina, left and I become the one these kids have to come to depend on. Slowly but surely Jameson has come to really dig me, as I already do him. I taught him his first lay up, how to multiply numbers, to write a poem and to put it to music, exhibit his water color art work in the hall, and have helped him deal with dreaded Mondays. No matter what goes wrong, I assure him that I like him a real lot and that I'll be fair and consistent. We have developed our own handshake and I share everything I can with him. When I wore a rainbow patch and he asked what the rainbow meant, I told him, "It means it is okay to be any nationality or skin color, to be free to believe in your own spirituality and that during lunch recess you can hold hands with anyone you choose to in the school yard." He put this thumb in his mouth and hugged me around the waist and told me he loved me. On days I don't make it to school, like last week when we played with No Means No and DOA in Seattle. he wrote me notes and drew me pictures.

Basically I encourage the kids not to put down anyone not as good or lower then yourself, whether they are not as smart, not as good looking, not as athletic, or in any other way. It steals from your own fabulousness to put down anyone not as good as yourself.

Jameson then asked me, "How about putting down someone who thinks they are better than you?" I paused and said, "Well, that is different, especially if they deserve it."

All the kids seem to like that answer as the bell rang, AND we went off to lunch.

I've found myself in a very challenging and rewarding job and all that I can say is that I wish the same for you. Take care,

COLUMNS

David Dictor, 16016 SE Division #35, Portland, OR 97236. See Ya!

Here we go again with an other installment of "Choppin' Onions"... Instead of complaining this month about nothing, I'm going to give some space to a couple of projects that deserve your support and attention. First off, I received a letter from Pete Rojas, the new music director at WHRB (95.3 FM), and he's looking to increase their punk/hardcore selection, so interested bands and labels, send these guys some vinyl and in turn you'll get some radio exposure in the Greater Boston Metropolitan area. A glance at their recent top 50 list included bands such as Rye Coalition, Fat Day, Honeywell, Rebel Truth, Registrators, Charles Bronson, Eater, Copout, Drift, Man Or Astroman? and others. A little something for everyone. So, send your music to WHRB 95.3 FM, 389 Harvard Street, Cambridge, MA 02138. Also, last month, a newsletter came in about the Safe Haven Zine Library, which is located in Austin, TX. Apparently it's a library consisting solely of zines, from all across the spectrum, and there are old and new issues to see. The library is ran out of a house, and is always looking for donations of your zines, so drop a line or package to; Jeremy, PO Box 8054, Austin, TX 78713- 8054. Jeremy also does a contact list called the Underground Railroad, which is a list of people and places to contact for setting up shows in their area. Same address as the zine library mentioned above, or you can check out the web site ; http://www.neosoft.com`twist.

Without further ado... The music!

METROSCHIFTER "Fort Saint..." CD- Post hardcore with prog-rock leanings. I;m sure a ton of people will eat this shit right up, but, to be honest, this music is utter garbage, no matter how you slice it. The songs are way indulgent, dragging on longer than necessary, and the lyrics... The lyrics are pure cheese! Pretentious poetry. Fuck, I hate music like this to no end. More garbage for our landfills. (Doghouse, PO Box 8946, Toledo, OH 43623). LUNGFISH "Sound In Time" LP- There was a time when you could pick up a Dischord record and it would be great, now it's like if it's on Dischord you automatically know to put it back. This record is no different. Never was a fan of LUNGFISH, but I still give all their new records a fair shake. You never know. But with this album, I'm still wondering what the attraction to this band is all about. Uneventful contemporary rock. Whatever... (Dischord Records). FRANKLIN "Go Kid Go" LP- Mighty pretentious post hardcore in the vein of FUGAZI. How many more bands will rip off FUGAZI? The figures are staggering... (Workshop Records, 5233 Guelph Lane, RR 2 Milton, Ontario, 19T 2X5, Canada). V/A "Guilt By Association" LP- Hmmm... The cover says this is a 'California Hardcore Compilation', but... I guess this is 'modern' hardcore, which generally means metal or alternative rock, which is what the majority of these bands are. Standouts were, and these are the hardcore bands on here, SECOND COMING, REDEMPTION 87, FROWN, and IGNITE. (Indecision Records, PO Box 5781, Huntington Beach, CA 92615)

MAINSPRING "Continental" EP- Fuck, this is terrible. This style of music is being done in a 'by the numbers' way from so many bands, and these guys are just milking it to death. I will say the record did make a nice sound when I flung it against the wall, making it shatter into a million pieces. What garbage... (Capsule Records, PO Box 970922, Ypsilanti, MI 48197). NONE LEFT STANDING "Stingray Candy 100!" LP- From what I gather in the liner notes, these guys are no longer together. Their EP was pretty good post hardcore with a sharp edge. This LP is along the same lines, but a bit more quiet and laid back. The musicianship is great, the mix is great, the layouts are great, and the list goes on. Fans of this style will surely be impressed. Pretty good stuff. (Rhetoric Records, PO Box 82, Madison, WI 53701). BREAKEVEN "Green" /"Birthday Suit" single- From the name, you'd expect mosh- core, but instead these guys play lite post core along the lines of ASHES, but not as pretentious. This will appeal to some...(Jeff Roos, 18664 Poplar Ave., Homewood, IL 60430). VENT "Long Lost Human" single- Metallic, crunchy hardcore noise played mainly at a mid tempo approach, with sudden stops only to go spinning off into some tangent, complimented with anguished vocals. Send $3.00 to (Hydrated Head Records, RT. 7 Box 124 TR, Santa Fe, NM 87505). EAGLE BRAVO "The Kids Are Not Alright" EP- Mid tempo post hardcore with a noisey, gravelly side, and an underlying melody. (Crunchy Music, 908 A, Spring Garden St., Greensboro, NC 27403). BARE MINIMUM s/t LP- This record has no information about the band, lyrics or track listings. Kinda weird... The music on the other hand is post hardcore, a mixture of early FUGAZI meets Am/Rep. Some parts are good, but on the whole, it gets repetitive really fast, and all the songs start to sound the same. (Rx Remedy, PO Box 85594, Seattle, WA 98195- 1594).

IMPETUS INTER "Public Relations Of Rotations Per Minute" EP Apparently this is a re- release of their first EP. If you're into the Gravity sound, then you'll like this. But, I still don't understand all the hype about this band. (Cerebellum Records, PO Box 40308, St. Paul, MN 55104). PACHINKO "El Diablo En Senorita" EP- More tweaked out music with a slow drippy feel to all out chaos the next second. (Alternative Tentacles, PO Box 419092, San Francisco, CA 94141- 9092). BABY HARP SEAL "The Things I Think About When I'm About To Die"/"On Power" single- Stripped down basic post hardcore with a mid- tempo execution. Not much energy. Didn't hold my attention. (Chainsaw Safety Records, 237- 22 93rd Rd, Bellerose, NY 11426). THE VSS "The Flesh Inside" EP- I heard this has members of ANGEL HAIR involved. Whatever the case, this record and band is actually pretty fucking good!! Kind of a cross between late '80's early '90's Dischord meets San Diego via DRIVE LIKE JEHU. Three songs in all. By all means, seek this record out!!! (Strict Records, 717 S. Mill, Tempe, AZ 85281). BALANCE OF THE WORLD s/t CD- Just when you think you've heard cheesier bands, along come these guys to take the crown of melodramatic rock. They bring to mind that godawful late '80's glam rock band EUROPE. If these guys have any dignity, they'd give up music. (Diecast, PO Box 966, Bothell, WA 98041- 0966)

ANONYMOUS/ANASCARA split single- Two crappy bands for the price of one!! (Planaria Recordings, 823 Staffordshire Rd., Cockeysville, MD 21030) BREAKWATER "Five"/"Seven" single- Standard emotional hardcore. Quiet bits to speedy chaotic bits, with introspective bits in between. (Static Records, 331 Hamilton Ave., Princeton, NJ 08540). MOXA "Love"/"Destruction" single- Mid- tempo hardcore with traces of FUGAZI, but this is so repetitive, it's unreal!! Why?! Why?! Why!??!?! (Amendment Records, 580 Nansemond Crescent, Portsmouth, VA 23707). 16 "Trigger Happy" LP- If Neil Nordstrom were still working here, this LP would surely appear in his column. Finally, another full length from these guys. Carrying on in the crunchy as fuck metal vein, reminiscent of HELMET, but better, 16 delivers the goods. Most songs have appeared on singles, but if you missed out, or are a completest, snatch this up. Gatefold cover, two pieces of clear vinyl, on twelve inches, the other a seven inch. It's a mystery why these guys aren't bigger than what they are. Excellent stuff. (Pessimiser/Theologian, 200 Pier Ave. Suite 2, Hermosa, Beach, CA 90254). TEN YARD FIGHT "First And Ten: demo tape- What the ever mysterious STRIKE OUT were to baseball, these guys are to football. Straight- edge hardcore in the vein of UP FRONT and WIDE AWAKE, that rocks like no other. "These days you'd rather smoke a joint, forgotten the feeling of the extra point. Your inner weakness has taken it's toll, you'll never make it to the Superbowl". This is one demo that truly deserves to be on vinyl. Features a couple of guys from Extent fanzine. (38 Calumet Street #3, Boston, MA 02120)

Okay, that's all for now. Keep sending in your stuff... Thanks.

NetPunk

with Mark Hanford

People always say that it must be hard being a punk rocker from Boise, Idaho (which is where I'm at), but it seems to me that I have it easy, at least when it comes to the accessibility of punk rock. I have a record store a dozen blocks from my house that carries most anything I'd want, and plenty of bands come through and play at the local all-ages club. To me, it seems like it must be REALLY hard to be a punk rocker from anywhere SMALLER than Boise, Idaho.

What the hell does that have to do with the internet? I'll tell you — the net connects small town punk scenes with their big city counterparts. The net is truly creating McLuhan's "Global Village", more than any other form of modern communication ever could. You can explore the net and find your way into record shops that carry the music you want to listen to, underground magazines that share your ideals, show listings for other places so that you can plan your next road-trip, and even like-minded people to chat with, all without leaving the privacy of your own home. (Note that I am not suggesting, however, that you should not leave your home or should spend all your time on the net. You should be out creating your own local scene, as well as exploring the scene that is connected through the wonders of modern computing — so there.)

I had hoped to have a very comprehensive guide of mail-order shops for you this time around, but unfortunately a very evil thing happened to my computer. The hard drive crashed, and took all of my research with it. (Hey man, backups AIN'T punk!) By the way, I use an IBM compatible because it is very DIY — I can stick new parts into it and take old parts out of it and mix and match and end up fucking up my machinery worse than a virus ever could. That's what happened here. I stuck a new CD-ROM drive in my computer, and it interfered with my hard drive, causing it to crash. Anyway, I got my computer back up and working the day before this column was due, so I collected as many interesting sites as I could and browsed through them quickly to find the best. (This means that if you sent me your site address to check out and it isn't here, chances are I lost it in the disaster.) Anyway, let's go record shopping!

One of the first places I discovered was Vacuum Records, run by MRR's very own Timojhen Mark (I hope he doesn't mind that MRR has claimed ownership of him, but MRR owns the souls of all who get involved with it, or didn't you know that?). Vacuum "offers foreign record distribution in the US. at shows and through the mail. By making these records available, it is possible to reverse the tide of 'cultural imperialism'... since US. records seem to have no problem getting everywhere, there's no reason it couldn't work in both directions." Well, they also have their catalog up on the net, and they carry more than just foreign stuff. You still have to send your order in via the postal service, but at least you can see what to order and how much it will cost you. You'll find Vacuum at http://www.interlog.com/~tedwong/vacuum. html .

Another cool place to order records and punk paraphernalia is Anok & Peace out of Columbus, Ohio. Their catalog is online, though I'm not sure how often it is updated. Anok & Peace sells T-shirts, patches, stickers, books, and music at not-for-profit prices. Most of it seems to be PC crusty punk stuff, so if that is your scene, this is probably a good place to look. The url for Anok & Peace is http://www.infinet.com/~egsmith/anok-peace/ .

Royal Flush Records also have their catalog online, and they sell punk and ska stuff, and have a few links to other interesting places as well. It's worth your time to check out their site too. Do some price comparing, and remember to check to see if prices include postage. Royal Flush is found at http://www.tufts.edu/~zbrooks/ .

Lumberjack Records also has a catalog on the net. At the time of this writing, they were located at the Caulfield Records web site, but they have promised their own site sometime in the near future (possibly by the time this issue hits the streets) and will have credit card orders available, so that you can do everything directly online. Anyway, check out the link to Lumberjack at Caulfield, and while you're at it, check out the other stuff that Caulfield has available at their web site. There's some interesting stuff to look at there. You'll find it all at http://www.acton.com/bernie/ .

Well, there are the best of the punk record catalog sites I found. Remember, though, that it is often cheaper to buy something directly from the band or their label than it is to go buy through a mail-order catalog. The catalogs are convenient, however, because you can get a bunch of stuff all from one address, and not worry about the bands flaking on sending you your stuff.

In addition to the record catalogs, I discovered that Wow Cool has a web site for their zine distribution company. You can browse their zine and comic catalog at http://www.eden.com/wowcool/ . Their selection seems somewhat limited, but maybe you can find something you're looking for.

Speaking of zines, here are a few I discovered this time around that you might want to check out. Factsheet Five has been available on the net for a long time, and is still the best source for finding out about other zines. You can get almost all of the text from their latest issue online. Factsheet Five, for those of you who are unaware, is a zine full of zine reviews. It is a great resource, and it's really cool that they put all of the information they charge for in paper form on the net for free. Get the text from the latest issue at http://www.etext.org/Zines/F5/ .

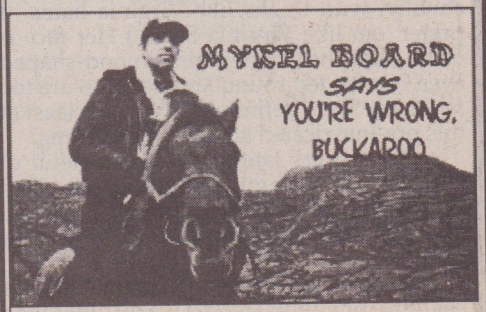
Spontaneous Combustion zine also has a web version available, and it contains interviews from their most recent issue, record reviews, and links to other punk stuff. Find it at http://www. interaccess.com/scol/ . Spontaneous Combustion calls itself a cross between MRR and Flipside, and, by looking at the interviews, one can sort of see why. Issue 17 is online here, featuring interviews with JFA, The Offspring, Pigface, Seven Seconds, Bollweevils, and New Bomb Turks. It's not exactly entirely underground punk.

If you know how to read German, or, if you don't, want to check out a site that you won't be able to read, Trust fanzine has a web page. It is entirely in German, and it is at http://planet-sound.com/media/trust. The thing that really bums me out about this page is that it seems to include very few photos. At least with the paper issues of Trust that I've seen, there was stuff to look at. Of course, getting photos onto the net isn't as easy as placing them in a fanzine. Hopefully they'll add some nifty stuff to look at sometime soon. Apparently the main domain where they are located — Planetsound — is a German based web service that caters to the music/zine/etc. scene. Most of it is in German, but check it out at http://planet sound.com .

One place that doesn't refer to itself as a webzine, though it probably should is Two Cups Water, One Cup Rice. 2CW1CR features rants and articles on music, food, television, toys and more, and has classified ads, links, and real-time chat on the web. It's fun to browse and to look at, and they are looking for contributors. Check it out at http://www.mindspring.com/~danpanic/2cups.html... or better yet, get involved!

As I've written before, there is an entire world of punk rock out their on the net. If you are in Nowheresville, USA or wherever, it might just keep you sane. Check it out, get some records and zines, and maybe start your own scene, whether it exists in real life, or as a spot on the internet. Do it.

As always, I can be reached at hanford@primenet.com or via snail-mail at PO Box 752; Boise ID 83701. Also, all past, present, and future netpunk columns are found at http://www.primenet.com/~hanford/maximum. html . See you on the net.



[Note: Mykel is still in Mongolia, but the "profanity detector"on his email has been

removed. I guess they needed it back in The States.]

Had enough politics? Wanna go back to sex and violence? I thought so. OK. So, in imitation of all those folks imitating me, (even writing in the present tense!) here's a true story. It's called: BOB DOLE IS RIGHT: HOLLYWOOD BREEDS SEX AND VIOLENCE

Like so many other egomaniacs, I'm actually shy. We're so afraid of being rejected, destroying our magnificent self-images that we never make the first move. We wait until someone else comes on to us— thereby proving how wonderful and desirable we are. Sometimes, it's a long wait.

In my first column from Mongolia, I wrote about a disco/bar called THE HOLLYWOOD. I went back there for an adventure fix. I got it...

This disco has a $5 entrance fee (US dollars only) and an attitude that belongs in New York. There's an empty dance floor. A few Mongols sit at the black and silver tables along the sides. I sit at the bar. It's ten o'clock.

I order a Tiger beer. The third time I ask the bartender, he brings it. I pop open the can and pour it into a glass. To relieve the boredom and provide a conversation starter, I brought with me a black plastic folder. On the outside of the folder is a MEAN PEOPLE KICK ASS sticker. Inside is a newspaper.

I take out that paper and pretend to read it. An electric fan at the far end of the bar blows gently across the few of us sitting there. Next to the fan is a young woman, about 25.

She turns her head back and forth in front of the fan, as if she's drying her hair. Each time she faces me, our eyes catch. I look away. I don't want to make a commitment until I can check her out. I need to watch without being watched. I need to look things over before I make eye contact and smile. Doesn't she know you can't just stare at someone and hook 'em? That's not fair. You've gotta send a signal, then look away. That way, the other side can check you out. Then, you look back and the other one looks away, so YOU can check HIM out. That's how these things work. What's the matter with her, hasn't she ever picked someone up in a bar before?

I go back to the paper, occasionally glancing to my left. She's still staring, smiling whenever our eyes meet. OK, if she's gonna violate the rules, then she deserves the worst. I stare back. Up to down. Right to left. She's chubby, with thighs like Virginia hams. (I prefer 'em like Virginia Slims.) Her face is okay, high cheekbones and almond-shaped eyes, but it's too round and her eyes are too far apart. She's definitely a NO— at least at this pre-intoxicated stage in the evening.

Two beers later, there's a tableful of girls in front of the girl sitting at the bar. One is petite and very pretty. Youngish, narrow hips, beautiful skin, small in all the right places.

Two others are non-descript— neither beautiful nor ugly. The last is a bit older than the others— maybe 26 or 27. She's got a sexy oval face and short hair. She wears a man-cut suitjacket and ugly checked pants. A tough girl... and she's looking at me.

Realizing that the pick-up rules in Mongolia might be different from those in the real world, I look back at her. She lifts her beer glass and toasts me. I toast her back. She makes the 3-finger-and-circle OK sign and motions for me to come sit next to her. I do.

She asks me, in German, if I speak German. (She's Mongolian, of course.) I tell her I do. Her name's Oyuntseseg, she says. Her brother is studying in Germany. She's at The Hollywood with her fellow workers.

I ask her if she'd like a beer. She would. I buy one for each of us.

The music suddenly gets louder. They're playing a disco song called "I'm the Skatman." It's a hit across the restaurant/barscene in Mongolia. A mustachiod disco-jazz number. It's bouncy and less offensive than the Euro-disco or rock ballads usually loved by the Mongols.

She asks me to dance. I get up. We're joined by her fellowworkers. We make a big circle.

Mongols dance separately. They touch only during slowdances— and those I completely avoid. They also don't move their feet when they dance. They just shift from side-to-side raising first the right heel then the left. Me? I can't dance. But on the dance floor, I try to move at least one foot off the ground everytime the bass drum hits. My... er... unusual.. sense of rhythm, amuses the Mongols.

Our circle has grown. Some of Oyuntseseg's fellow workers have found male partners. The small, most attractive of them is with a big tough-looking guy. About six foot tall, he has a stocky body, a square head and no neck. He also has a big black eye, at the stage where the blue begins to fade into red and yellow.

After the Skatman song, we dance to one more and then go back to our table.

"Can I see you tonight?" I ask my new date. (I'm speaking in German. I'll write in translation.)

"Tomorrow," she says, "Now, no good."

She makes a sign with her thumb as if she's drawing a mustache on her upper lip. Then, she changes that to an index-finger-across-the-throat. I'm not sure what it means. When I ask, she just does it again.

Eventually, it dawns on me that her husband "the man with a mustache" would kill her "slit her throat" if he found her playing around. He expects her home tonight. She'll come to my apartment at 3AM tomorrow night.

I give her my address. She says she knows where it is.

We get up to dance again. This time, a guy, thin, about 24, wiry with a pretty triangular face and half closed eyes that say VERY DRUNK— joins us on the floor. He wears a heavy yellow sweater, stained on the chest and left elbow.

And he's all over me. He keeps putting his arm over my shoulder and whispering sweet Mongolian nothings into my ear. His breath smells like puke. He can barely keep his head up, let alone who-knows-what-else. I shake him off, looking at Oyuntsesegand then toward the ceiling.

As the night wears on, however, the guy gets better and better looking.

Oyuntseseg sees what's happening and whispers in my ear.

"Tonight," she says, "I come to you tonight."

I put my arm over the drunk guy's shoulder. "I'm busy tonight," I tell him. "I'm going with her."

"You like girls?" he asks.

I nod.

"Sorry," I say. "But don't worry, I like EVERYBODY! What're you doing Monday?"

"Tonight, tonight." he yells, attracting the attention of the folks around us.

Oyuntseseg grabs me by the sleeve and pulls me off the dancefloor back to the table. She's ordered cokes for everyone there and put them on my bill.

"Tonight," she says, "Your apartment. Four people, okay?"

She points to herself, the petite co-worker and the guy with the black eye. I'm wary of him, but I'm not one to turn down an orgy.

"Ok," I say, "four people."

"Six people." she says, pointing at another of her co-workers and the guy she's just picked up.

"No six people," I tell her, "too much."

I excuse myself to go to the bathroom.

Somewhat drunk at this point, I stumble toward the stairs that lead first to a mezzanine, then the first floor bathrooms. I hear a running behind me. It's Oyuntseseg.

She takes me by the arm and pulls me down to the mezzanine. We go to a small alcove under the stairs. She leans against the wall. I kiss her. She thrusts her tongue into my mouth, but pulls it out quickly.

Her hand fumbles at my zipper. Lightening quick, she's through the layers of underwear necessary to combat the Mongolian winter. As it always does, lightening strikes the lightening rod.

"Ok?" she asks. "Does it work?"

"Yeah," I tell her, "It works great."

I try to kiss her again, but she turns her head away. Instead, she takes her hand from my fly, carrying with it my little bald-headed friend.

Pressing herself back against the wall, she fixes her own fly so I have a clear passageway. And passageway I do. Key into lock. Slip it in. Right there under the stairs for the viewing pleasure of any passing drunk. Standing up, her back against the wall, me doing deep knee bends pressed against her. Superfly, doublefly, interfly deep knee bends they are.

I try to kiss her again. She again turns her head, but presses her pelvis forward.

Not ready to become a Mongol dad, I finish before I finish—fixing my pants. There's still the rest of the night, right?

"I no come tonight." she says, making the mustache, throat slit sign again. "I come tomorrow. 3AM."

Well, there's still the drunk guy with

the triangular face.

So I zipper up and head upstairs with Oyuntseseg. She meets her friends on the stairs. There's a long conversation. Then she turns to me.

"Tonight." she says, "six people, ok?"

"No six people." I tell her.

"Okay okay." she says, pulling me by the arm over to her table where she orders beer for everyone— on my tab. Figuring I'll be busy tonight and hopefully needing Sunday to recover, I write my name and address along with "Monday Night: 8PM" on a small piece of paper. I drop this paper, discretely, on the seat where the triangle face guy is sitting. He doesn't see me drop it, but he does see me.

He puts his arm around my shoulder in something closer to headlock than a hug.

"You come now." He says.

I break away as gently as I can.

"Not tonight," I tell him. "Monday."

He doesn't understand.

By now, it's closing in on 2 AM. I'm tired of the disco, the uncertainty and The Skatman, now in it's fifth rendition.

"Let's go," I say to Oyuntseseg. I motion to the waiter to bring me the check.

"No!" says Oyuntseseg, making that thumb-across-the-upper-lip/throat-cutting sign... "Let's dance."

She's back on the dancefloor with her friends. I'm disgusted, angry. Triangle face has left. It seems like Oyuntseseg will never. Besides, I gotta piss. I was on my way the first time, when she waylaid me under the stairs.

I pay the bill and leave. No one says good-bye.

Is that the end? Oh no.

In the men's room downstairs, I run into triangle face. He's lying on the floor, blood gushing out of his nose, covering the side of his face against the tile. He's moving slightly, making gurgling noises through his mouth. I relieve myself of the evening's beer and go to help him off the floor. He's already being helped— by the big Mongolian with the black eye.

'Helped' is not exactly the right word. He's being dragged to his feet. His knees buckle a few times before he can manage to get to the coat check room. The big guy is right behind him, holding him by the back of his sweater like you might hold a puppy by the back of its neck.

The coatcheck man looks at the pair, takes the claimcheck and pushes the coat into Triangle's hands. Before he can put it on, the monster pushes him out the front door. I follow.

Triangle spots me and wants to talk. Monster blocks his path. He pushes the staggering bloody fellow, who can barely walk. I figure the big guy thinks he's keeping away a bloody drunk homo— doing me a favor. I figure wrong. After Triangle walks away toward his house, the big guy comes over to me.

The light coming out of the Hollywood's front door reflectson his shiner. It's now a red donut around a sunken eyehole.

"See noseblood?" he asks, pointing to the stumbling youngman, then to his own nose. "I do that."

He has shuffled me over into a dark area in the Hollywood parking lot. There are no cars in the lot.

"You buy me vodka." he says.

"I don't understand." I lie.

He unzips his jacket and reaches in.

"Pistol," he says, "me pistol."

I know he's bullshitting. Handguns are unavailable in Mongolia. I think. Even the cops don't have 'em. I think. Still, that doesn't make him any less big.

As we speak, he presses forward, trying to corner me in the darkest part of the lot— next to a wall. I sidestep to pass him. That I do, when some other people leave the building. There's a studenty looking Mongolian guy and two somewhat older girls. I run up to them.

"Call the police!" I say, tilting my head toward the monster.

"What's the problem?" says the guy.

The monster meantime is disappearing. Walking very quickly back into the club.

I explain that I'm being threatened by a Mongolian gorilla. They laugh, but volunteer to walk me home— even though they live in the other direction. I thank them and accept the offer.

As we walk, I wonder if Oyuntseseg is in cahoots with the monster. I almost let the guy into my apartment for the "orgy." BUT, she still has my address. By now, they all do. She promised to show up tomorrow night. At 3 AM. Who's she gonna bring with her? What IS the deal anyway? I guess I just have to wait and see.

There's no moral to this story. No relief of tension. No final quip. Except maybe the title of an old SUBHUMANS song, or a line from BRIDE OF THE REANIMATOR. "Don't let the little head rule the big one."

ENDNOTES:

—> Thanks 1: to the buckaroos at Borderline Press (POB 49142, Denver CO 80249) for sending me a couple of issues of CHRISTIAN ANGST zine. It's nice anti-Christian cartoons, mostly in the situationist style you've come to know and love. I'm gonna donate both issues to the new English Language library here at the National University. I hope they put 'em in the 'Christian' section, right next to the bible.

—> Thanks 2: to Chad in Knoxville, who sent me a buncha zines—and finally one of "those" pix. Nice ring, there.

—> Thanks 3: to THE DINKS from Canada for sending me their single. Of course, no one in Mongolia has any idea what to do with a flat black piece of vinyl, let alone ME having a record player. Still, I can look at it and marvel over a band who has adrummer named "Mykel Wrong."

—> Gotta call it like I see it dept: I've been an Epitaph Records supporter straight through. I like many of the bands on the label (RANCID, NOFX among 'em) and they've resisted major label takeover offers— some offering quite big bucks. They treat the bands well, and give 'em a lot of freedom. Their advertising is also one of the biggest supporters of small zines.

But when they do something wrong, I gotta say it. I've heard from more than one place, that Epitaph now demands GOOD REVIEWS in exchange for ads. If you don't say nice things—at least a high percentage of the time— the hand that feeds no longer feeds.

That's bad on two grounds. First, morally, second businesswise. In the first case, the label is trying to interfere with the integrity of the zine. One of the differences between zines and magazines is that the former is an expression of the editor and staff, the latter is controlled by advertisers. By hooking zines with cash, then threatening them with the loss of that cash, the label pulls editorial control away from the editor. In a sense, it turns zines into magazines. This is as morally wrong as any other form of blackmail.

In a business sense, the policy is bound to fail. Once people know that the label BUYS reviews rather than earns them, no one will believe ANYTHING positive. A really good record might be dismissed because "Well, they just paid for that review. Who can REALLY tell if it's a good record?" Instead of buying good reviews, that money destroys the believability of those reviews.

I still believe Epitaph is an indie label. I think they do more good than bad. But when they do bad, I gotta tell ya.

—> I still like enemies of my friends dept: Most of you buckaroos know that Ben Foster/Weasel/Riverdale is my best pal in Chicago. He and Portia, his GIRLFRIEND, have helped me out of tighter spots than a twelve year old asshole. You probably also know that Ben has a habit of making enemies. It's the curse of a writer, and of a special kind of personality. Some of those enemies, however, are cool.

A long time ago, I wrote some nice things about Chicago Homocore, a group Ben is not to fond of. Recently, I wrote some annoying things about UNDERDOG ZINE (2252 N. Elston Ave. 2nd fl, Chicago IL 60614) They sent me their zine in a huge email file. As I then had to pay for email, it cost me $56 to get it. The zine has written some nasty things about Ben— and as far as I know they are on his scatlist.

My subletters in NY sent me some issues of their print version. And it's good. The one in front of me now has a funny, but well-researched article on Mohawks through the ages. Another one on Chicago's most notorious madam. Although they have band interviews and talk a lot about "selling out," it's not the same old shit. I don't know the guys at the zine. They may be evil, but the zine's good. Sorry Ben.

—> Idea waiting dept: Further on the zine front is Rick Hassan's latest, POPism. (1734 Carol St., Downers Grove IL 60515). It's tough to bust out of the ZINE mould. One way is to do zine things in a non-zine way. Rick has his zine review section—who doesn't? But these zines all come from the coffee table at his mom's house: McCalls, Ladies Home Journal, Woman's Day and Family Circle. (Miss

Manners says it's wrong to breast feed in public.) Watta concept!

—>Thanks #4: To all the folks who sent me satanic metal cassettes. I got a ton of 'em now and am spreading 'em around the city. (Magnus Jansson from Sweden included some notes about the bands like "EMPEROR is another Norwegian band. They been going kinda slow for a while since their drummer was sentenced to 14 years in prison for killing a homosexual and burning down a church." Too bad about the homosexual.) I'm set on those now, but I could still use some zines, stickers and t-shirts. If you can mail 'em (airmail) out before June 1, they'll get to me. My address, as usual, is: Ulaanbaatar 211049, Post Office Box 49/490, Mykel Board, MONGOLIA. Also, the email company here no longer charges for IN-COMING mail. So you can email me at mykel@magicnet.mn. But UNDERDOG... send the print version, ok?

—> I don't understand all this right-wing support of Taiwan over China. It's obviously just a reaction to the word "Communist" without considering the situation. Red China is a conservative's dream state. It's got a near completely free market, low taxes, rich people and beggars, and tight social controls on every aspect of human sexuality and people's private lives, (a man was sentenced to a year in jail for producing a topless show, for example). It has a strong military without (overt) homosexuals. Jesse Helms should be using it as a model, rather than condemning it!—>

Anyone against censorship should take a look at Marcia Pally's pamphlet SENSE & CENSORSHIP, THE VANITY OF BONFIRES. It's put out by the "Americans for Constitutional Freedom." Yours for a buck from: AMERICANS FOR CONSTITUTIONAL FREEDOM, 900 THIRD AVENUE (1600), NEW YORK NY 10022. It gives lots of citations to pack your discussion with more punch— as you punch the guys trying to burn your books and videotapes. Commies? Jesse Helms? Katherine MacKinnon? It's all meat on the same bone.

—> AGAIN? Dept: The Mongolian metal band HURD (Speed) has again had a change of address. (They love the mail already sent them, by the way, keep it up!) You can now write them: HURD, PO Box 177, Post Office 46, Ulaanbaatar 210646.They promise answers to all letters and tapes— but it may take a while. This is, after all, Mongolia.

It's "pay-back" time. I knew it would come - I even looked forward to it. Now it's upon me with a vengeance and I'm in a state of panic! Letme explain...

As anyone following this hapless hacks column will recall, the butt-end of last year found me bumming my way around Europe, plumping on Dusseldorf, Germany, as the most happening scenepunk-wise for my base. An endless stream of kind-hearted Germans helped me to survive/enjoy myself/ discover the subtle differences in our cultures in varying degrees... and now, as per my opening statement, it's pay-back time! All those days and endless nights of drunken, reckless abandon and handing out my "home" address in London has come a full circle and whilst I am desperately trying to get outta this city myself - I'm swimming against the stream that has now reversed its flow and is heading to my front door!

So I'd just like to use this month's column to issue a "Public Health Warning" to all you Germans I met on my recent adventures.... You are ALL more than welcome to come visit me ANYTIME, that goes without saying. Just bear in mind the following facts of Bev's current existence! I have no money to "go wild with" - there's no heating or spare bedding in my tiny room (fuck - I don't even have a bed myself!) and contrary to popular belief, there won't be a decent gig on EVERY night (you've got more choice in fucking Dusseldorf most nights!). And finally, - "We can stay in and play your punk record and video collection, Ja?" Well, sorry, actually "Nein", cos I had to sell virtually the whole sodding lot to survive over the ages basically! I feel it only fair to give such warnings, as they were all "highlighted" for my last poor visitor-MIKA - bassist with Dusseldorf's SIX PACK RIOT and THE JET BUMPERS, who arrived laden with my favourite German "Alt" beer and copies of THE JET BUMPERS excellent debut 4-track "Non-Stop Pepsi Party" e.p, and left with a stinking cold from the damp conditions in my apartment! Such an unfair "swop" I admit - but that's life in wonderful London chaps! In the words of NYC's finest - THE CASUALTIES what "A FUCKIN WAY OF LIFE"!!!

So - onto "newsworthy" punky happenings of recent note from our green and pleasant shores... (O.K, more like "shit-brown and stinking" shores then!). Certainly by far the best vinyl offering to pass through these sticky fingers of late has to be the new SPECIAL DUTIES brilliant 7 inch on One Stop Records. On the "AA" side, is a belter of pure DUTIES classic ware for die-hard fans, "LONDON TOWN" - whilst the amazing "MUTT" on the "A" side marks a totally mind-blowing change of direction that's pure punk genius from this stalwart Essex combo, proving they're more than capable of leading the current crop of re-formed and new bands alike into a whole new era of refreshing and relevant anthems. Just when you think they can't get any better, they top the lot with a blinder such as this - absolutely 100% "77 in 96" and NOT TO BE MISSED! (on "ONE 7003", from ONE STOP RECORDS, P.O. Box 184, Ashford, Kent, TN24 0ZS England. Band info/contact; SPECIAL DUTIES, c/o 17, Siskin Close, Longridge Park, Colchester, Essex, C04 3FR, England.)

By the time you read this (i.e. allowing for writing/printing "timewarps"!) hopefully another valuable addition to your music collection from one of Londons greatest - THE STAINS - will be available. At the time of penning this column, I've just been privy to a hearing of a rough tape mix of their forthcoming debut L.P which is due for a May release as 14 tracks on a double CD entitled "SONGS FOR SWINGING LOSERS" on Lol Pryor's excellent DOJO label. (LOL is also one of the masterminds behind the aforementioned One Stop Records alongside "BUSINESS" man MARK BRENNAN, so between them, they've obviously got "the Best of British" punk well and truly covered!) Anyway, if the tape's anything to go by, THE STAINS have not only lived up to but surpassed all expectations of a diamond-debut album -(it's times like these I almost wish I hadn't stuck to my early principles of NOT possessing a CD player!) - So fuck THE SEX PISTOLS reunion whilst there's bands like SPECIAL DUTIES and THE STAINS around, "never mind the bollocks" - go buy the full MEAT!

I've also heard that another of my all time faves - ONE WAY SYSTEM from the north of England (well, most of England's "north" of London!) have set up a database for info/merchandising mailouts etc. etc, and can be contacted as follows; ONE WAY SYSTEM, P.O Box 30, Lytham St. Annes, FY8 1RL, England, or via e-mail (fucking e-mail? Pretty flash lads! I'm lucky if I can afford the stamps to keep in contact with everyone these days! Still... I'm sure some of you out there have access to the same, so..) on "johnb@viscom.demon.co.uk". Apparently the SYSTEM are writing and rehearsing some new material to add to classics with the object of releasing a new album anytime now, so future details available via the aforementioned contacts. Furthermore, it transpires that a side-line of the SYSTEM's friend, manager and confident - JOHN BENTHAM - is the reknowned VISIONARY video collection that encompasses the JETTISOUNDZ video back catalog, which covers releases (bootlegs and legit alike) of just about the entire punk world (including the excellent ONE WAY SYSTEM of course!) on both NTSC and VHS formats. Well worth grabbing yourself a copy of the catalogue from JOHN (or "BENTH" as the SYSTEM's voxman GAV lovingly refers to him!) from the following address; VISIONARY, 28/30 The Squarej St. Annes on the Sea, FY8 1RF, England, or via the same e-mail address for the SYSTEM.

Final recommendations from this side of the Atlantic, come in the form of M.D.M (MERE DEAD MEN) from Liverpool. Fronted by one of the most powerful female vocalists around, MANDY, (formerly lead vox with the all girl band THE ICONOCLASTS) they've actually been around since the late 1980s in various forms - including a line-up

that once saw HOCKY HOMEBREW (of THE GO-HEADS and originally INSTANT AGONY) sharing lead vocals! M.D.M have played with just about every worthy band across the punk spectrum and have a real feel of the early classic 80's RIOT CITY label via MANDY's vocals with a harder, heavier sound. Following the release of their last popular "Carry On M.D.M" LP, they've just been invited to take part in a CD project called "THE BRITISH PUNK ROCK INVASION" alongside THE GLORY STRUMMERS, DESTINATION VENUS and APOCALYPSE BABIES, which is certain to be a sell-out. Contact address for band info etc; M.D.M c/o 13, Lime Grove, Toxteth, Liverpool, Merseyside, L8 OSJ, England.

Well, I guess that's a wrap for now folks... Wait - was that my door bell I just heard? Oh fuck - it sure as hell is most definitely "pay back" time - I'd better go see who's next in line for a "holiday in hell" at Chez Bevvys! Til soon.....

The Quality of Military Life

by: TK Getzgo

Greetings to all of you who are interested in my wacky mil-punk adventures. In my last column I addressed the issue of racism in the armed forces, focusing on a select few individuals I have met in my time serving your needs as a member of the World's Police. With only one exception, those bigots whose stories I told last time were male. All were Caucasian. I also alluded to other forms of racism/hatred in the military community. Prejudice occurs every day, in a multitude of locations, against people of every class, creed, sex, sexual orientation, and heritage. In addition to giving you some examples that I have seen in the military, I am going to show you how the United States government not only condones, but encourages, such behavior. From my very first visit to the recruiting station, to my visit to the medical facility on my post not twenty minutes before I sat down to write this, I have been bombarded by racial, sexual, and class discrimination. Not a single day goes by that I don't witness or experience some form of prejudice, most of which is perpetrated against young military members—who are less likely to speak out against such oppression— by the "old guard" of the service. These dinosaurs use their rank and power to intimidate young troops into accepting blatant disregard for human life as the status quo, and, in turn, pass on these long-standing laws of hate to a new generation of boot-licking followers and, even worse, leaders.

Have any of you non-military punks ever visited a recruiter's office or talked to one at school or the mall? C'mon, be honest. If not, you should. I'm not suggesting that you seriously consider enlisting—ye gads!—but that you feign interest long enough to get an application into your grubby little soy ink-stained hands. Take it home if you can. Once you've secured the application, peruse it a bit. Unless things have changed drastically in the last few years (yeah, right), you should be able to easily locate a section asking for your sex and race. I understand that they no longer ask you about your sexual orientation... *on the form.* You can place a sure-thing bet at any casino in Nevada or Atlantic City that the question of your sexuality will be asked in a verbal interview. Guaranteed. Good luck getting anywhere if you are gay and admit it. Look for responses such as, "sorry, you didn't score high enough on the test" (you never get to see your test, just the recruiter's hand-written results), "our computer shows you having a criminal record that you never mentioned...", or "we just don't need any more recruits right now, come back in a month or two..". Yeah, right. But I digress. Under the section on race and sex you will find lovely generalizations that discount all traces of humanity and lump us all into four groups: Caucasian, Black, Hispanic, and (my favorite) Other. Other. Think about that for a moment. You were born and raised in these United States, have been a citizen since birth, and wish to enlist in your country's fighting forces, to defend Democracy. Or maybe you want that thirty grand for college. It doesn't matter. The point is that you are an American, born and raised. But you're from Hawaii, which is part of America, and you can trace your family roots back farther than any white man or woman in the world. You are extremely proud of your heritage, and of yourself. Who cares? Not Uncle Sam. Nope, to him you are just "Other". Nothing more. You certainly aren't Caucasian! What if you fit every aspect of that story except one: you are of Japanese heritage, not Hawaiian. Or Somoan. What about Jamaican? Some people from the Caribbean Islands don't consider themselves "Black", and if the form has been updated to read "African-American" (which I've heard it has, but can't confirm) that really lets you out. There are roughly 200 countries on this planet, and only three loosely-defined groups of people are represented on forms such as this. Everyone else is just an "Other". How much lower can we go with this? Good thing the application doesn't ask about political configuration. I can see it now, two boxes: "Republican" and "Other". Why in the hell do they need to know what race or creed we are anyway? What useful purpose could this possibly serve?

If you survive this ordeal with any dignity intact, wait until you get to boot camp and get exposed to the religious persecution. Society in the United States of America is usually defined as Judeo-Christian, meaning that it is made up primarily of Jewish and Christian people. Don't let the government's use of the broad term "Christianity" fool you, however; if you are not part of the nine or ten "biggies" in Christianity (Babtist, Catholic, etc.) you are going to be denied many rights and freedoms. I hope you have a more forgiving Creator than these groups, if you follow a different way of life, because you **will** be denied proper time, space, and materials to worship. Initially all you have to worry about is boot camp, because that is a time when you are controlled every second of every day for several months of your life. If you are Catholic, Babtist, or "general Protestant", you will probably be offered a church to attend and limited time to attend it. If you are Jewish or Mormon, you might get the same. If you fall into the category of our old friend "Other", you will get the opportunity to pick up trash, polish the floors, and practice your marching while your buddies are in church! Does this sound like a way to attempt conversion to these faiths? God forbid! Those of us who fall into "Other" here include atheists, agnostics, Muslims, Branch Davidians, Hindus, and those following the traditional cultures of the Native American tribes. (Talk about an "Other", Native American people, so named because this land *belongs* to them, are the single most discriminated-against group in the country, not to mention the military. Their suffering, usually done in silence, is unequalled in the annals of history.) I have a friend who was told that, "arrangements will be made for you; we'll see what we can do and get back to you", when she inquired about a place to practice her sacred rituals. She is a very proud follower of her tribe's way of life, and simply wanted access to an open area to burn sage and pray to Mother Earth. Guess what happened to her? C'mon, guess! Nothing. Nobody ever got "back to" her. No arrangements were made. No excuses were presented. No answers were given. I saw the same thing happen to a follower of Krisna. The US military has a clear-cut policy on religions that are not practiced by a whole bunch of rich old white guys: No Tolerance.

This persecution of religious faith continues over the course of your entire career in the military, I'm afraid. Each installation has a chapel set up to serve your religious needs. They offer, to quote the head chaplain, a Colonel, at my last assignment, "**all** the services: Catholic, Protestant, *and* Jewish!". Dogtags offer further proof of the military's attempt to categorize all of its people into the few mind-controlling faiths that they authorize. Everyone has seen dogtags before— those two little pieces of oval-shaped aluminum with personal information stamped on them. After your name, social security number, and branch of service, they present your blood type and religion. This information is all pertinent in the event of untimely death or injury; they can match you up for a blood transfusion that your body won't reject, notify your family, and, in the case of the religious preference listed, arrange for the type of funeral service or last rites you would probably choose for yourself if you could. This all sounds pretty important to me. Why, then, won't they let a

new recruit list his or her true preference? Again, you won't find any personnel office at any military training facility keying up Atheist, Satanist, or Scientologist for a young troop's dogtags. After making it to a regular assignment and making friends with the folks at personnel, you may be able to procure a set listing you as a member of the Church of Grilled Cheese, Reformed, Green Bay Chapter, for what it's worth. But do you think that your commander is going to appreciate it? Do you honestly think, for even a second, that you will be able to get approval to wear them on a deployment overseas or out to the field—places where it is important to have dogtags on? Someone is always assigned to check dogtags, shot records, and other "personal" items prior to deployments, and that person will always make sure that your dogtags have one of the three accepted religious preferences on them, or the dogtag-equivalent of our old buddy "Other": "No Religious Preference". It's a win/lose situation. Unfortunately, they always win and we always lose.

One of the biggest social issues in the news these days is sexual harassment. It may be the hardest form of negative bias to define, but that is because it seems to be the farthest-reaching and hardest-hitting social pariah of our time. Do you think for a second that the military is immune to this disease? Don't you watch the news? I could just throw out the words "Tailhook" and "Citadel" and leave it at that, make you go to the library and do some research (not a bad idea in any case), but I won't. I'm going to assume that most *MaximumRocknRoll*-ers are politically aware enough of mainstream news issues, and just stick to personal examples. A few paragraphs back I mentioned an incident in my local health-care facility; I'm going to relate that story now, as insignificant as it may seem. I was in to make an appointment for an annual physical. I approached the appointment desk, which was staffed by two enlisted female medical technicians and a female officer-in-charge. The female technician who was taking down my information for the appointment inquired about the nature of the appointment by asking, jokingly, if it was for a hysterectomy. A hysterectomy is, of course, a surgery which men can not have. I'm no prude, but I must admit that with three women sitting there laughing at my expense in relation to a sexually-oriented joke, I felt uncomfortable. Imagine if I were a woman and the three medical technicians were men. Could she complain? Yes. Should she complain? Yes. Would she complain? Probably. Would those three men get punished, and, if so, would they deserve it? I think so. OK, I will admit that I didn't turn them in, nor did it cross my mind. I was a little embarrassed but I blew it off. This may sound insignificant to some of you, but I don't think it is. I think it's a shining example of the type of neandrathalic behavior that persists in todays military, not just excepted by the leadership, but condoned. I suppose I am guilty of perpetuating it to some degree by way of my refusal to confront that situation, but that was a pretty minor incident, and, don't forget, we're in a military situation here. Does that make it any different than if it had occurred in a civilian locale? Unfortunately, yes.

Did you know that any problems you have with any other military members while you are, yourself, a member are investigated only through military channels? Sure, if your situation invloves civilians or occurs on civilian property things are different, but we are talking about incidents in which all participants wear these stupid outfits. It is also true that officers are always right and enlisted are always wrong. I'm serious, that's in a manual somewhere. If I had lodged a complaint, it would have been through official military channels. That means, among other things, using the Chain of Command. More than just the title of a movie, Chain of Command refers to the hierarchy of leadership to which we all report. To clarify, I would have to report it to my direct supervisor, who, upon finding out that an officer was present, would decline to help further and refer me to his supervisor. I would then go to her, only to be told that nothing can be done if the officer in charge was involved in the incident. She would, however, refer me to the top enlisted person in our workplace, who would send me to the top enlisted person in our unit, who would reccomend that I give up. If I decided to press it, I would then start seeing officers, at various levels, until they got sick of me. Once I managed to piss off a few officers, I would finally see some results: I'd get in trouble for speaking badly of an officer. Shame on me.

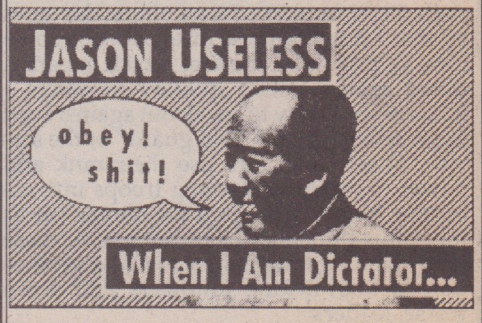
These attitudes can not change in the military community if they do not change first in the regular world. If you are harrassed in any way in the civilian community, you need to stand up for your rights. Once a positive trend of human rights is started, a chain reaction will hopefully sweep down into the depths of military thinking. I doubt I'll see any drastic changes in my lifetime, and I'm *sure* I won't see any during the remainder of my military service, but it's nice to think about.

Isn't it the law of inertia which explains that a body at rest will stay at rest until acted upon by an outside force, and, once acted upon and put in motion, will stay in motion until it is stopped by another force? Apathy towards these very important social issues has persisted long enough; it's past due time to set some new standards in motion. I urge all of you to think about your attitudes for a few minutes and, if you find that you are guilty of treating any group badly out of ignorance, reevaluate your positions. We are just human beings (which is certainly nothing to brag about) and we are not really as different as we try to make ourselves seem. For example, do you consider yourself to be "white" or "Caucasian"? Why? Because you have pale skin tone? That sounds like a stupid way to categorize people to me. "White" people are indigenous to European countries. Plenty of "whites" came to Turtle Island and systematically stole every inch of land from the Native peoples. Some of them went to Africa and stole a bunch of Natives of that land, brought them to the newly-named America, and forced them to harvest these recently stolen lands. Now these "whites"—who are British, Irish, Austrian, Swedish, etc., not a single race—feel they have the right to tell people who do not look like them that they have no right to come to this nation. Face it, there is absolutely **no such thing** as a "White Race", and if anyone can honestly call him or herself a True American, it is the Oglala, Cherokee, Paiute, Crow, Oneida, Commanche, Ojibwa, Nez Perce, and other tribes whose people have lived on "American" soil since the dawn of man. It is probably too late today to do anything about the injustices done to the enemies of "White America" in their early quest to colonize this land. Generations have begat generations, and many people have been born under the guise of the United States of America; todays American is more likely to have the blood of many nations flowing through his or her veins than to be "pure". Realizing this, we need to all take a look at who we include and who we *ex*clude; we are all related.

Endnotes: Please help justice be served. Write to the Leonard Peltier Defense Committe, PO Box 583, Lawrence, KS 66044, and ask for information on his tragic and illegal imprisonment. If you care about your own freedom, find out how the FBI stole his, and how you can help. You can also learn about the case by watching the film *Incident At Oglala* and/or reading the book *In The Spirit of Crazy Horse* by Peter Matthiessen. Check your library for the book. They may have a computerized news search you can use to obtain information, also.

If anyone is interested in what we listen to in the military these days, I offer the ten bands that my milipunk friends and I agree are great: Zoinks!, Sicko, Boris the Sprinkler, Nevermore, Integrity, MDC, Jawbreaker (fuck you, too), Gorilla Biscuits (yes, still), Adicts, and Angry Somoans. If any of these choices have influenced you to think badly of us— or if the mention of Samiam, Slayer, or Black Flag (yes, with Henry, too) does the trick— **you** are part of the problem and must not have read a word of my column. Hey, you're not saving the scene with those attitudes, you're destroying humanity.

E-mail each other. I'm not interested.



Our program of dope, rock and roll and fucking in the streets

COLUMNS

is a program of total freedom for everyone!
—John Sinclair, White Panther Party, 1969

Back again for my third column. But before I continue to outline my Revolutionary Programme, I'd like to distance myself from the punk rock curmudgeons and their mainstream antecedents. You know the type: the kind that thinks it's still cool to call oneself "Politically Incorrect," the kind that yells "shut up and play" when bands explain their songs onstage, the kind that gets a kick out of eating meat in front of vegetarians and thinks that they have a right to poison my lungs. Their vision of punk rock as a playground for bored and boring middle-class white boys is one I abhor. Their "thinking" is reminiscent of the mainstream literary tradition of the "curmudgeon." These supposedly lovable types are invariably rich white men, and their political philosophy is motivated by a desire to enjoy their brandy and cigars in peace without any carping from the darkies over this "injustice" nonsense. Rest assured that we will have camps for people like this when the Revolution comes. Let me say loud and clear that I am PC and proud. In other news, I still can't believe I'm a christing MRR columnist. What the fuck? On with this month's directives from the High Cadre:

—The "debate" over health care in America puts paid to any silly ideas that citizens run the country. Pretty much everybody agrees that the current system is fucked. A majority of people agree that government should be in the business of ensuring that its citizens don't die needless deaths. And yet, because of the powerful health insurance/HMO lobby, no end is in sight for the decline of American wellness. Well, when I am dictator, of course, all citizens will be fully insured through a single-payer system — except current or former insurance company executives. Nor will they be allowed to trade their ill-gotten fortunes for personal well-being. They will be forced to scrounge up whatever health care they can get at free clinics and the like. Let these assholes wait two hours past their appointment times to see a doctor. Let them deal with an indifferent and indolent bureaucracy. Make them ignore non-essential medical problems because the clinic doesn't have any openings until next Tuesday. In short, put them through what they put so many other people through. Is this a vindictive policy? Hell yes. Class revenge is a major motivation behind my thinking. No, there's nothing we can do to erase the treachery of the big insurance concerns, but it would make me feel better to at least get some harsh punishment in there somewhere.

—I have a strong interest in destigmatizing natural human behavior such as nose picking and farting. The punk world does an OK job at this, but the rest of society lags sadly behind. To this end, I hereby declare that the phrase "picking your nose" is to be changed to "cleaning your nose." This reflects the healthy, normal dimension of the act. In addition, all smoking sections of restaurants are to be officially changed to "Smoking, Farting, and Nose Cleaning" sections. Stars like Demi Moore and Kevin Costner will be shown casually picking (er, that is, cleaning) their noses in films, and Madonna will do a risque PSA about how sexy farting is. In time, these habits will lose their stigmatization, making us all that much more free. An additional benefit: farting, no longer being naughty or impolite, will lose its "humorous" connotations, meaning that never again will we be subjected to crimes like the Descendents' "Enjoy."

—The best-seller lists are traditionally a vast meadow of dung, grazed upon by only the foulest beasts. Chronic fascists like Tom Clancy and John Grisham crank out soulless, meaningless "thrillers" as rapidly as Eckrich cranks out sausages. The dullard quasi-philosophers of the William Bennett/Robert Fulghum school pollute the minds of the young and easily duped with their simple-minded corporate-capitalist fables. And the iniquity of the romance and mystery genres is far too vast to properly analyze in this space. My regime will literally hobble these villains: every time a book enters the list of the top ten best-sellers, the writer will lose a finger. Traitors like Grisham and Bennett will be free to continue their contaminated spume, but good luck with no fucking fingers.

—When I am dictator, affirmative action programs in the areas of employment and education will be fortified and extended. But I believe we can expand these programs to other areas as well, specifically into America's attitudes about sexual orientation. The Bureau of Sexual Freedom will be established to wage a high-profile pro-homo propaganda war. Some of the bureau's work will concentrate on countering the pervasive images of heterosexuality in the entertainment and media fields. Other sections of the bureau will actively recruit young people into the ranks of sexual minorities. Of course, it would be a Herculean task to recruit as heavily for homosexuality as is being done now for heterosexuality, but we have to make an effort. This does not mean that my government will support quotas per se. The de facto pro-white quotas that have prevailed in America's boardrooms, universities, courtrooms, and network news desks, for example, will not be tolerated.

Well, I suppose that's about it for now, loyal punks. If you dare to disagree with my wisdom, write me, Jason Useless, at POB 63452, St. Louis, MO 63163 and we'll duke it out.

Count Your Lashes Out Loud

I open the front door to my house. As I walk up the stairs, I sense that something is out of place. Maybe the hall light is stangely left off tonight, maybe the door to my room is slightly ajar, even though I know I always make sure to shut it before leaving, maybe I smell a scent I know but can't place. I take a look around my house to make sure no one has broken in. I go through all the rooms, turn on some lights, put myself at ease. I finally walk into my bedroom and before I can turn on my light, I'm grabbed from behind and thrown on the bed by my captor/lover.

I've been an actress all my life. Consciously or not, I adopt different roles to play to suit all the different facets of my life. And when I become bored of the ones I have, I find a new one and make it mine. When I go out, I take on a new persona, a new character to be for the evening. I figure people pay seven bucks to see actors play different characters all the time. I give them a free show. I'm not really all that extravagant, but I cover all my bases. I pick a name and a victim. My clothes, my attitude, even what I'm drinking is all carefully thought out beforehand. And I'm good; I fool everyone. The only problem is running into an old fling and trying to remember who I was that night. And I'll often get called different names when I'm walking down the street. So I've learned to answer to most anything: Imelda, Natasha, Pervert...

I use my innocent girl-next-door look to my advantage. I go out to clubs or bars looking for people I can take home and play with. I put on my sweetest smile, sit back and let them pursue me. Make them think they need to convince me to go home with them. Because I'm not that kind of girl... I tease and refuse until right before they're about to give up and then I agree, with one condition: that we go to my house. Because there I have my bed already *set up with tight fitting* bonds, a cat-o-nine tails tucked away nearby and my *8 inch* strap-on *that is* guaranteed *to make them all too aware that looks can be painfully* deceiving. *Cuz* I'm the kind *of girl that will slap'em, beat'em and fuck'em just like their daddies always dreamed of doing.*

Growing up in suburbia, all I heard was that all the boys were fucking left and right while all the girls were still virgins. I wondered where that one lucky slut lived and did she need an understudy. Girls weren't supposed to really like sex either; it was something we endured so we could go to the prom or at least get a free meal. But back then, sex was horrible! I think back to all my fondest memories: "Did you come?" Honey, if you have to ask... "Was I ok?" For what? For giving me more reasons to want to be a dyke? Then no one has ever been better! Not one could satisfy me better, quicker and more efficiently than I could satisfy myself. All I needed to start was one of my favorite fantasies and find some time to kill. I'd just sit back and relax with a lover who knew how to listen to my moans and feel my excitement building. She'd say all the right things, move all the right ways, and never, ever stop before I'm done. She was only focused on my orgasms, that's it. I'd come, once, twice, sometimes ten times before she'd kiss me and put me to bed, feeling just as

satisfied as I did. I just wish I saw her when *my eyes* were *open...*

I'm cooking dinner with my lover. She asks me casually how my day was and what I did at work. I start to tell her and she gets visibly *upset over something I've said, but I have no idea what set her off. She gets really angry and starts slamming things down, saying I've disrespected her and disobeyed. I ask her why she's so upset and she ignores me until she finally grabs a chair, pulls down my jeans and boxers, throws me over her knee and spanks me mercilessly.*

Role playing is the perfect way to utilize my sexual energy. I get to act out every fantasy I ever had. And all the fantasies that are too sick for even me to have, but what the hell... I can torture the fuck out of my date without ever being accused of assault. And I can have pretty realistic rape scenes because I know that I am always in total control of the situation. It allows me the danger I crave with the power to stop whenever I want. And most important, it's my fantasy. It can be as fucked up, low down dirty, humiliatingly violent, beautifully romantic, childish and convoluted as I want it to be.

Whenever I invite my friends over for lunch, I make my boy serve us. He looks so cute running around the house, wearing nothing but my little lace apron. I make sure that everyone knows to treat the help with respect: always tell him how pretty he is; pinch his ass whenever he walks by; lavish attention on his swollen cock with slaps; wait patiently in line to whip *and lash him;* and don't forget to reward him for his services by letting him kiss your boots.

Not everyone takes roles when they play, but I always do. I like the opportunity to be someone else *for a change. For some, getting into character makes it easier to act out fantasies they otherwise have a hard time admitting they have. They can be as simple as "fucker" and "fuckee." Or you can throw in costumes, props, and write out* long *narratives that set the motivation for the scene. Just have fun with it and* always *play hard.*

FINALLY, a "startling disclosure" of the "stop the presses, get the 48 point type ready for this boffo" magnitude, one that will live up to the all too often unlived-up-to title of this column. JERRY McCAIN (subject of massive hosannah hey-sannah sannah, sannah, ho a number of issues back) rides again!

[NOTE: Non-fans of the digression as a way of life who are already more than hip to the Excello label as well as non-wah-wah laden HOWLIN' WOLF and MUDDY WATERS in addition to possessing full understanding of the many aspects of Sympathy for the Record Industry's lameness/sleaziness are excused from reading the following paragraph and may skip to the paragraph after that.]

Well, sort of. Actually, it's a reissue (and CD only, but permission is hereby granted for all and sundry to not only purchase this absolutely thriller-killer little devil-disc but to steal a CD player with which to enjoy it as well) of his Excello sides (and don't forgot that there are still budget repro reissues of SLIM HARPO [steer clear of the "Tip On In" LP and its attendant wah-wah hippifying/messing things up a la {although perhaps not to the same degree} MUDDY WATERS' "Electric Mud" LP and HOWLIN' WOLF's "This is Howlin' Wolf's New Album. He doesn't like it." {And if Wolf didn't like it, why the fuck should I? I certainly concur with his wisdom which might well have been infinite judging by his verdict on that sorry mess}), LIGHTNIN' SLIM and LONESOME SUNDOWN on the Excello label floating around cheap in undervisited record stores [just as it used to be a simple matter to pick up 70's repressings of most of the JIMMY REED catalog for $2.99, an era unfortunately long gone] if you need mucho heavy beat REAL blues action, and who doesn't in this era of phony-ass guitar jerkoff House of the Blues bullshit?) and the demos that made up the (der) GREAT FUCKING UNDERAPPRECIATED ROCK AND ROLL GRAIL (graal), that the crafty welfare state cheesehead zipperlips Euro collector/bootleggers (although mostly in the nice "Let's allow this forgotten garbage to be heard" sense of bootlegging which I heartily endorse, rather than the Long Gone John Sympathy for Sleazy Shystering of Anyone I Can Get My Hands on to Pay for the Upkeep of My Stinky Wig, Even my Supposed Friends) at White Label quietly unleashed a decade and a half ago as the "Choo Choo Rock" LP.

Nice to see you again. Anyway, the JERRY McCAIN Excello sides are mostly excellent indeed, sahib. For instance, "Trying to Please" is simply one of the most incredible pieces of music in the history of Western music, and in a world that wasn't filled with lame people would take the place of "Stairway to Heaven," "London Calling," "The Star Spangled Banner," et al as the all-time all-purpose anthem (room could be saved for certain special-purpose anthems, such as "School's Out," "Let's Rab," and maybe "The Bonny Blue Flag" [just joshin' on that last one, "Trying to Please" would make an excellent substitute for "T.B.B.F." too, catchy and historically significant though it is]).

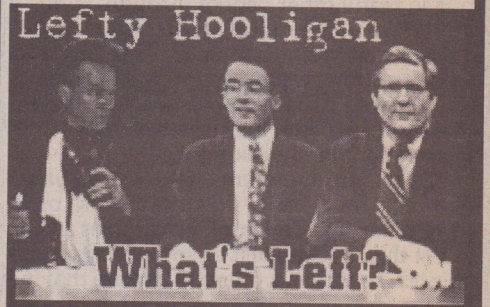
It is the demos comprising the last 11 tracks on this disc that represent the great boon to the many of humanity that didn't stumble upon the "Choo Choo Rock" LP. To have this atomic frenzy widely available can only hearken the coming of a better era. To wit; just try to keep your composure while listening to "Cutie Named Judy" or "Geronimo Rock & Roll." It sounds like LITTLE RICHARD fronting the pre-"Kick Out the Jams" MC5 (which is of course NOT like the "Back in the U.S.A. MC5 covering LITTLE RICHARD). Potrzebie, motherfuckers!

And to think that some nut recording with one mike in his living room in 1955 (or so) was the fucking author of all of our dooms (JERRY McCAIN, ROCK 'N' ROLL NOSTRADAMUS!) with music that can still kick anyone's ass. Put that in your Rolling Stone/PBS "History of Rock and Mold" and shove it where the sun don't shine (except for perhaps when you do toe-touches naked on the roof)!

This ("That's What They Want: The Best of JERRY McCAIN" in snazzy white, blue and green cover) was put out by folkses (namely Atomic Beat/AVI, 10390 Santa Monica Blvd. Suite 210, L.A. CA 90025, catalog available on request, et. c.) who obviously had a real problem on their hands as to whether to put the demos first for maximum ear-grabbing or last to allow the listener to exclaim "Whew" and collect him/her self(ves) (Clean Language Always Spoken Here!). I think they made the right choice by saving the best (of the best) for last, although maybe they should have put the demos first, followed by the "real" singles and then reprised the demos as a grand finale. Anyway, this is 1995's (so I just found out about it, so kill me, I'm far from omniscient in the area of CD releases) REISSUE OF THE YEAR, BLUES ALBUM OF THE YEAR, R & B ALBUM OF THE YEAR, ROCK AND ROLL ALBUM OF THE YEAR, PUNK ROCK ALBUM OF THE YEAR, ALBUM OF THE YEAR. A clean sweep!

Not only that, but MR. McCAIN (who went the journeyman bluesman route after exorcising his insanity on these recordings) is actually getting royalties on this stuff now for the first time in his career, which means that you can feel extra noble about eschewing half-assed rooty-poot pretenders to the throne for the shit that will knock your head around. And if you don't buy it, then Tim Yohannan has promised me that he will knock your sorry ass around, so it's your choice.

Until next time, I remain, et. c.



I enjoy getting newspaper clippings from readers, but as a rule I don't respond to letters sent to me at MRR. I just don't have the time. I'll try and get Tim to print them without comment from me, using my column only to reply to the occasional letter to

make my points. But Tim has his own limits. Folks who write me several times in a short period of time will only get one of their letters printed. So if you want to criticize me, save it up until you can get all of your arguments in with one letter. I'd like to acknowledge getting interesting mail from Leonardo di Maio in Italy, and Craig Hill of Famous Hardcore while apologizing for not being able to get them printed. Craig, thanks for the tape. As for all of you who sent me clippings on the FOP suit against *Alternative Tentacles* and the *Crucifucks*, Anne R. Key mentioned it first in her column.

Because my employer has e-mail, and because of e-mail's ease-of-use I recently did carry on a discussion/debate with a "critical Bolshevik" with strong Trotskyist loyalties. A short one though, no doubt because my severe and systematic anti-Leninism got to him. And I thought Trots were a more resilient lot. Perhaps he just considered me a lost cause. In any case, I'm using this column to talk about various correspondence and clippings I've recently received; sort of clearing my columnist in-basket.

Christine Petersen wrote a letter she didn't want published. In it she questioned the stats I quoted in a column awhile back; that the top 20% of the US population control 80% of the wealth while the bottom 20% control only 6%. Does this mean that the "middle class" has only 14% of this pie? Doesn't the American "middle class" constitute the rest of the population, and therefore wouldn't they be poorer than the bottom 20% of society? How exactly does this pyramid stack up anyway?

These figures are based on families and not on individuals to begin with, something I didn't mention in my original citation. All those working class families, with both adults working (two jobs each at times) and some kids kicking in small earnings as well, are counted as one unit in this survey. Further, the survey I cited, while coming from the daily news, nevertheless winds up confusing things more than clarifying them because the study was done according to bourgeois economic criteria. In using only the factor of family wealth, and by dividing the general population arbitrarily into fifths (quintiles) the whole issue of economic class is thoroughly obscured. By asking "where is the 'middle class' in all of this?" and "what is the 'middle class' anyway?" we can start to establish a far more useful analysis of wealth in the US.

Let's go back to Marx's class analysis, which is based upon the individual's relationship to the economic means of production. The ruling class, the capitalist class which owns the means of production, translates in the American context to about 5% of the population, and probably controls around 75% of the social wealth. The working class, those of us who own nothing but our labor and who sell it for wages, constitute perhaps 75% of society (including the well-paid, unionized "labor aristocracy" as well as what Marx called the lumpenproletariat), and I'd be surprised if the working class commands more than 15% of the country's wealth. That leaves around 20% of the population in the true middle class with maybe 10% of the economic wealth.

There are several strata to this true middle class. First are what Marx himself identified as middle class; a combination of small businesspeople (shopkeepers and other retailers, middlemen, independent farmers and artisans) who own equally small means of production along with professionals (doctors, lawyers, professors, artists) who own some highly developed skills. To this have been added state functionaries (politicians and middle-to-upper-level government bureaucrats), and capitalist functionaries (public relation and advertising specialists, middle-to-upper-level managers, administrators and technicians), all of whom have taken *de facto* control over the means of production and the state apparatus on behalf of capital. These middle classes frequently earn their livings through small scale profiteering, salaries, fees, commissions, or royalties, but it is not uncommon now for the middle classes to be wage laborers as well. The middle classes function to run things for the capitalist class, to mediate between ruling and working classes, and to provide the working class with the illusion of upward mobility. More about the last in a bit. When viewed in terms of a Marxist class schema, things start to radically shift about. The US ruling class, along with much of the middle class, fit within the top 20% (top quintile) of the standard economic surveys. The US working class occupy most of the other four quintiles. The other 80%. In the past, social revolutions have been successful in part to the degree that they've managed to convince large sectors of this middle class to join the insurrectionary proletariat against the bourgeoisie.

This is about as nontechnical an objective description of the true middle class as I can muster. And it's quite a contrast to the mythical American "middle class" promoted by US capital. According to this fantasy, American society is almost entirely "middle class," with perhaps as much as 85% of the population (that is, everybody above absolute poverty but not ruling class) in this fabulous "middle class" category. I've got to emphasize that this is an entirely subjective, bourgeois formulation; what Marx would consider a prime example of "false consciousness" when the workers believe it. Anywhere in Europe, even a top trade union bureaucrat who owns a house and car would proudly consider him or herself working class. In the US, a hamburger flipper at MacDonalds earning minimum wage reflexively thinks he or she is middle class by virtue of not being on welfare or homeless. This is the stunning triumph of US capitalism, a clear indication of the ruling class's hegemony over the working class in this country, and the very thing we need to discredit and destroy.

This myth of the all-encompassing American "middle class" is just one way that working class discontent is redirected and class conflict diffused. Another subtle mechanism of ruling class control is the idea that if people work really hard and are real ambitious they can better themselves, earn more, and move up the social ladder. This myth of upward social mobility was recently mentioned in an article sent to me by Karl Koons ("Income Inequality in Perspective" by Bruce Bartlett, *San Diego Union-Tribune*, 3-3-96). Karl has sent me a few things over the past couple of months, including a tidbit about one of the British royal's kids being electronically tagged "for his own protection." The "Income Inequality" article, after mentioning the tendency for US workers to consider themselves "middle class" no matter what their income, goes on to state: "Those on the left have long lamented this lack of class consciousness. It is a source of great frustration to them that the people at the lower end of the income distribution largely fail to resent those at the top. Nevertheless, they continue to stoke the fires of class resentment in hopes of inciting class warfare."

Is he talking to me?

Actually, this article fits into a broader tradition with roots way back to Alexis de Tocqueville speculating as to why socialism, or even militant trade unionism never seems to have caught on in the US. American self-reliant individualism, the frontier with the pioneer spirit it engendered, the continuous turnover of labor due to immigration, even the presence of slavery and a black underclass have been mentioned to explain "American uniqueness." All of this may have retarded class struggle in the US, but they didn't eliminate it. In the late 1800's and early 1900's, the struggle for the 8-hour workday gave us the Haymarket Riot, May Day, the IWW, Eugene Debbs and even the AF of L. After 1929, the Great Depression inspired militant labor organizing by the CIO in the form of strikes, sit-downs, bloody battles with Pinkertons and the army, even instances of insurrection which, by the 1950's, had some 35% of the workforce unionized, mostly under the combined AFL-CIO. That's not exactly like the close to 90% unionization rate, say, of Swedish workers, but it ain't chopped liver either.

Other explanations have been advanced as to why organized labor in post-WWII America has been on the decline. The affluence of the 1950's and '60's based on the spoils of the US empire applied to organized labor's upper ranks to give them a social stake, the virulent government-sponsored anti-communism which the unions enforced, the effects of mass media in creating a mass cultural consensus; these reasons may be as valid as the one I'm presenting in this column, namely the pernicious consequences of the myths of the "middle class" and upward social mobility.

Bartlett's piece contends that "the mobility among income and wealth classes (sic) is probably the reason Americans have never resented the rich." As I've noted above, this massive confusion about the basis for economic classes is compounded by the ar-

ticle's quintile population division. I'll demonstrate what this analytical approach obscures, after I briefly sketch the arguments presented in "Income Inequality in Perspective." To his credit, Bartlett does not deny that economic inequality is growing in the US, and that the trend has been toward greater inequality as the last twenty years illustrates. He even admits that tax juggling does little to reduce the share of income going to the wealthy. His position is that a number of factors ameliorate and lessen these inequalities.

What income redistribution that progressive taxation does achieve is not usually taken into account by most studies, which are based on pre-tax census figures. Because the stats are based on families, it does not account for different family sizes which are larger in the top quintile. Since 1980, average income has risen for every part of the population, even though the gap between the rich and poor is growing. The poor in this society, the bottom quintile, really aren't poor. They frequently consume more than they earn, and have access to luxury products such as microwaves, VCRs, dishwashers and personal computers. The relatively low incomes but relatively high standards of living of the poor can be accounted for because income figures are collected annually rather than on a lifetime basis. Folks who are actually well off might be classified as poor because of business losses or other temporary circumstances. Much of the poor are elderly as well, who don't have large incomes but who also don't have many expenses, and who may own homes and other assets.

Most important of all is that there is a lot of movement between quintiles, with almost half of those in the bottom fifth in 1977 finding themselves in a higher fifth in 1986 according to an Urban Institute study. This social mobility also affects the rich. Two-thirds of the names on the Forbes 400 list of the richest Americans turned over from 1984 to 1994, with those who inherited their wealth being replaced by entrepreneurs who earned their own fortunes in high technology, retailing, finance and entertainment. Bartlett concludes that "since economic growth tends to benefit everyone in the long run, it makes more sense to concentrate our efforts on that than worrying so much about how the income pie is sliced." Such logic is why legislation like that sponsored by Democratic Senator Jeff Bingaman from New Mexico (which would give lower taxes and fewer regulations to corporations which have decent health and pension plans, investments in worker training, unions or other avenues of worker representation, caps on the ratio of executive pay to worker pay, limits on arbitrary layoffs, and at least half their investment in the US) is being denounced as class warfare by the Republicans, and studiously avoided by the Clinton administration. (See "Prosperity Issue Dividing Democrats" by Robert Kuttner in the 3-6-96 *SD Union-Tribune*.)

Now, compared to Europe and other western industrialized societies, there is far greater social mobility in the US. But does this compensate for the fact that the gap between rich and poor in this country is greater than in any other western industrial nation? And what of the quality of this mobility? By concentrating solely on income, which is an even narrower standard than that of wealth, Bartlett thoroughly muddles the issue of class. A worker may move from a lower quintile to a higher one, but does he or she actually change classes? How frequently does a worker become truly middle class, or a member of the middle class join the ruling class? Very infrequently I suspect. So while there is a good deal of social mobility within economic classes in the US, there's not a whole lot of mobility between the classes. American workers, while preferring the easy-going term "middle class" to the rigid class strictures in place almost everywhere else in the world, nevertheless often aspire to own their own business, and thus to jump from the working class to the true middle class or higher. Working folk are always starting small businesses, most of which fail miserably within a couple of years, which confirms that at least this avenue of interclass upward mobility is largely a dead end.

I don't expect US workers to attain class consciousness because they can't start their own businesses. I have much more hope that the US capitalist class's current efforts to restructure the economy will finally piss off the American working class. From endless downsizing to a jobless recovery, from exporting jobs to the Third World to automating jobs here in the US, from increased part time temp work to cutting the social safety net; I think US capital's present attack on workers is sufficient to spark our self-awareness as a class. Perhaps with a little help from conscious revolutionary organizations... If this doesn't happen immediately, a far more interesting scenario could develop that would bring about not merely class consciousness in the US proletariat, but a full scale revolutionary situation as well.

I received an anonymous clipping from Westchester, NY a little while back. No name, no newspaper reference (though it's clearly a NY state paper), no way to verify the source. If you're gonna send me stuff, please include all of the above, and indicate whether or not I can use your name. Anyway, the article is entitled "My View: Economic Crisis Could Be On The Horizon" by Steven H. Waldbaum. It's fucking brilliant.

Waldbaum contends that capitalism's principle weakness is the income polarization discussed above, a defect that gave rise to socialist movements with millions of followers that in the 1930's seemed virtually unstoppable. FDR's creation of the welfare state in the US, and similar policies in western Europe, did halt the advance of socialism, but this fact is being ignored with the collapse of Soviet-style communism and the celebration of capitalism's victory. Indeed there is a move afoot in the US to return to pre-1929 thinking, which attempts to cut back on "big government," to abrogate the implied social contract between business, government and labor, and to savage the social safety net set up by FDR's New Deal and expanded by Johnson's Great Society in favor of unrestrained free markets. Not only can we expect the formation of a massive permanent unskilled underclass from this pre-1929 thinking, but "if rapidly expanding productivity is not matched by a parallel expansion of purchasing power, the end result is another 1929." You know. Black Friday, the Stock Market crash, the Great Depression. Capitalists jumping out of skyscraper windows and people standing in endless soup lines. "It is easy to predict major political consequences," Waldbaum writes, "A rebirth of powerful communist movements, crime, alienation, and even the end of democracy."

Sounds like fun to me.

Whether the ongoing corporate economic restructuring and conservative dismantling of the welfare state brings about class consciousness now or social revolution later is immaterial from the Hooligan point-of-view. Heads the proletariat wins, tails the bourgeoisie loses. Commies like me will be waiting in the wings, and this time the social revolution will be thorough. The socialization of private property, the abolition of wage labor, the annihilation of class society, the destruction of capital and the state. True, and truly kick-ass communism.

There's a few unrelated clippings I'll probably touch on next issue. I've been promising myself to cut this column back down to size, tighten things up, and sharpen the focus. Please keep sending me your newspaper clippings c/o MRR.

STRANGE DAZE

C-O-U-N-T-D-O-W-N TO THE MILLENNIUM

John J. Kohut

People Who Don't Get Cable

A group of about 150 South Africans caught a baboon passing through their village, beat it with metal poles, soaked it in gasoline and fit a burning tire around its neck. The technique, known as "necklacing," was widely used in the townships to punish government collaborators. The baboon was deemed worthy of it because it was suspected of being a witch in disguise.

An Israeli woman in the city of Haifa is suing her local television station and its weatherman, Danny Rup, for $1,000. The woman claims that Rup predicted a sunny day which caused her to go out lightly dressed. When a storm developed, she caught the flu, missed four days of work and spent $38 on medication. She also wants an apology.

In March, a 41-year-old man complained about the beer he was served at an American Legion club in Watford City, North Dakota. He left the bar and returned shortly with a lever-action rile in one hand and a semiautomatic rifle in the other. According to witnesses, he fired a shot into the ceiling and said, "Now, bring me a real beer." He later shot and killed a police officer responding to the incident and then held hostages for nine hours before surrendering.

Gen. Yuri Glazkov, deputy commander of the Gargarin Cosmonaut Training Center, said that the Russians were looking forward to the arrival of U.S. astronaut Shannon Lucid at the Russian space station Mir because, "We know that women love to clean." Lucid, 53, a biochemist who had made four previous shuttle flights, is now on board Mir.

Rest Easy

The city council of Gillette, Wyoming, was scheduled to meet April 15th to consider a law that would prohibit folks from yelling, shouting, hooting and whistling in public places. In addition, it would ban motors without mufflers and loud animals.

When "Art" is just short for "Arthur"

• A Swedish court has fined two parents $680 for not giving their five-year-old son a first name. The court did not accept the original name bestowed upon the child by the parents - "Brfxxccxxmnpcccclllmmnprxvclmnckssqlbb11116" - which the parents explained was "a pregnant, expressionistic development that we see as an artistic creation." Since the name is apparently unpronounceable, they refer to the child as "Albin."

• Vincent Gothard, 25, a college senior and fine arts major at the University of Florida, has been charged with animal cruelty for an art project in which he dipped 40 live baby mice into resin and then cut the material into cubes. His lawyer said that the mice died instantly and that the project was "clearly artistic expression and probably protected by the First Amendment."

• Eugene Calamari Jr., 38, a former Electrolux vacuum-cleaner salesman and now a self-proclaimed "performance artist," performs an act in which he lies on the floor and lets volunteers from the audience vacuum him with an upright vacuum-cleaner. Afterwards, he asks each to write down their feelings. Calamari said that the idea came to him after seeing "a lot of people use each other and step on each other's rights."

The U.S. Border Patrol stopped a pickup truck about five miles north of the Mexico-California border and found 17 illegal immigrants crammed into a portable toilet strapped to the back of the truck bed. A spokesman noted that the toilet was designed for handicapped users and so was a bit larger than the norm.

Convicted murderer Robert Joe Moody, 37, was granted his wish by an Arizona judge in March when he was given a death sentence. Acting as his own lawyer, Moody explained that he was forced to kill two women by aliens who wanted to prove their existence by getting the attention of the public. Next, Moody wanted to be sentenced to death so that the "extrasensory biological entities" would be able to resurrect him and thus prove their existence.

Archeologists near Jerusalem have found coffins from a 1st century tomb bearing the names Joseph, Mary and Jesus. The coffins contained no bones and were excavated in 1980 from a building site and then not rediscovered until late March by researchers for a television program who found that all three came from the same tomb. The archeologists said that the discovery was probably a coincidence.

Accused computer hacker Christopher Schanot, 19, was charged with computer fraud for allegedly breaking into national computer networks, including TRW, Sprint and military computers. After a hearing he was released under house arrest and his parents' supervision and ordered not to even talk about computers during the house arrest. He is forbidden access to computers, modems or computer parts since prosecutors said that with parts alone the accused could have a computer up and running in minutes.

Some parents in Tolland, Connecticut, have decried a local school program that rewards students for good grades as "elitist." School officials noted that since the program was put in place, the number of students on the honor roll rose 15%.

A South Dakota grand jury has decided that a woman committed no crime by leaving her six-year-old nephew in a truck while she went into a store. While she was inside, the boy loaded a shotgun and fired it, injuring two passersby.

Hollywood Madam Heidi Fleiss in an interview with *Jerusalem Report* magazine: "I don't know about comparing myself to [convicted spy] Jonathan Pollard, but I certainly see myself as a victim of police and government anti-Semitism. I suppose a better comparison would be to the Rosenbergs."

According to the Interfax news agency, after a drinking binge with Chechen separatist rebels, a group of Russian soldiers from the 106th motor-rifle division sold their opponents a tank and an armored combat vehicle for $6,000.

The Deputy Mayor of Kobe, Japan, in charge of rebuilding the city after last year's earthquake, killed himself in mid March after 14 months of nonstop work. Takumi Ogawa, 64, ordered his chauffeur to pull into a gas station on his way home from work. Ogawa bought a can of kerosene and then had the driver leave him on a hilly seaside location. There Ogawa doused himself and set himself on fire. Mayor Yukitoshi Sasayamo of Kobe, said, "He must have been very tired."

In April the Pentagon released a 63-page report warning that the spread of nuclear, chemical and biological weapons constitutes a threat almost as big as the former Cold War between the U.S. and the U.S.S.R. The military has formed emergency response teams to deal with chemical and biological terrorism such as that waged in the Tokyo subway systems by the Aum Shinrikyo cult. However, one unnamed Pentagon official told the *New York Times* that the military is not doing nearly enough to deal with the potential threat of biological weapons like toxins and viruses.

A 31-year-old Rhode Island man, performing an exorcism on his 47-year-old mother-in-law, jammed two eight-inch steel crucifixes down her throat, puncturing the woman's esophagus. Police arrived to find blood pouring from her mouth and the son-in-law screaming "The devil is insider her!" Attending the rite were three other adults and three children under the age of ten. The family told police that the exorcism had begun after the woman returned home from a hospital. The family had originally taken her there for medical care since they believed she had been acting strangely and the hospital recommended psychiatric care. Instead, the son-in-law began an exorcism on the woman's son, who was depressed about his mother. The family told police that a devil flew out of the son and then into his mother who "began talking strangely."

Kohut's latest book is Stupid Government Tricks, available in bookstores everywhere. Please send all corroborating evidence from your town's newspaper (with the paper's name and the date the article appeared please) to me at: Strange Daze, PO Box 25682, Washington, DC 20007.

Sarah Zimmerman

I was home sick from school the day that Bud Dwyer called a press conference and televised his suicide. From what I can remember, Bud Dwyer was a Philly big-wig politician who had gotten caught doing something incredibly illegal. (For more details see the Answer Me! Suicide issue) His career was ruined by the scandal, so he held the press conference to "explain" himself. Despite the fact that he was a total stranger, someone I only knew because of the millions of little electronic dots that rearranged themselves on my television screen in his image, his action and it's repeated airings, had a large impact on me. And it was all done in the span of three minutes.

I can still see the scene clearly; his strange demeanor, his frantic pacing behind the podium, his beady eyes and thoroughly drenched forehead. Most of all, I can still hear his tiny voice and incoherent babble as he removed the gun from a paper bag, held his hand up as a sign for potential heroes to stand back, put the gun to his lips and pulled the trigger. I saw it all. I have the local Philly TV station to thank for showing me that

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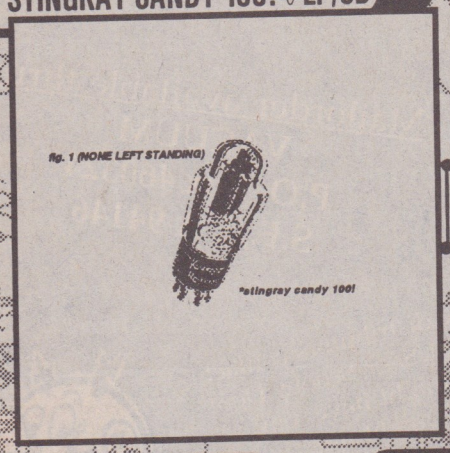

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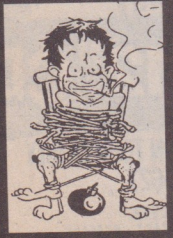

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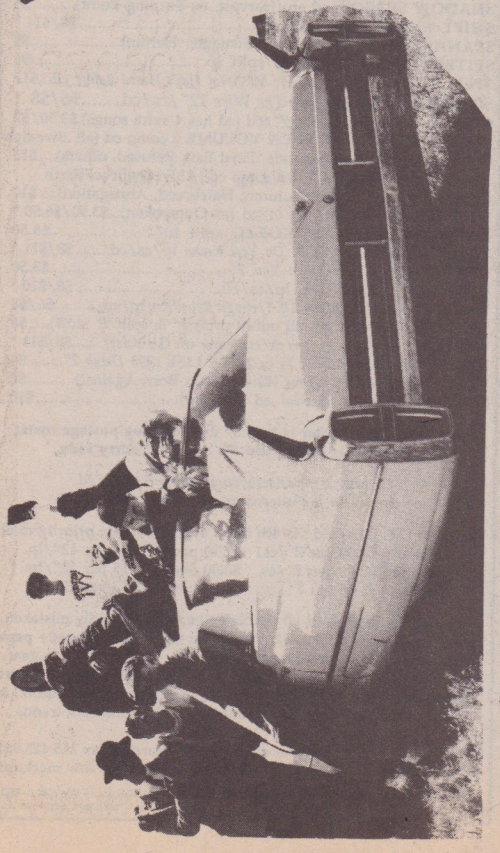

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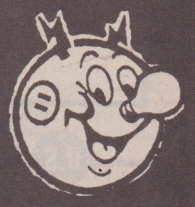

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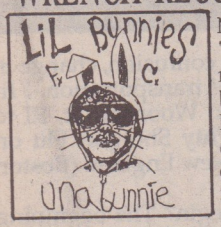

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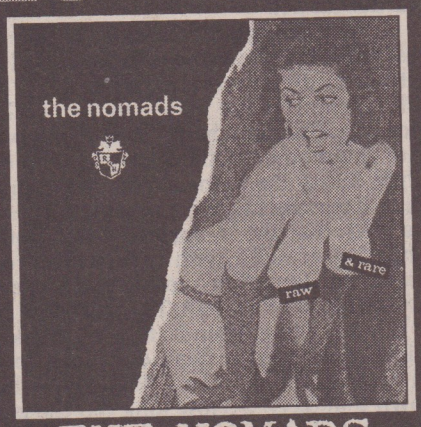

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horrible scene in it's entirety. What kind of sick TV exec would repeatedly televise this pitiful man's brains smearing all over a shower curtain that he had carefully arranged behind the podium?

I can honestly say this sight messed with my head for weeks. Here I was, watching some stupid soap opera, flipping the channels during the commercial break, when I innocently came upon this scene. I remember shaking when he pulled the gun out of the bag, and screaming as he put it in his mouth and fired.

By the time my family arrived home, I had calmed down a bit and asked what they knew about this man. They explained what he was charged with and helped me relax. Then later that night, as we were talking about it in front of a muted TV set, the promo spot for that evening's news came on and I swear to God, they showed it again! This time they paused it at the precise moment when he locked his jaw around the barrel. That didn't stop me from visualizing it all over again, and shrieking for my family to turn the channel. They must have thought I had lost my mind. I was hyperventilating and I felt completely at the mercy of that re-aired scene. And for a few weeks after that, I dreamt horrible scenes of Bud Dwyer and his shower curtain.

When I stop and recall this event, I can truly call it my first experience of media contempt. I commonly feel that way now, but back then I wasn't expecting them to be as evil and manipulative as I now know they are. (For further analysis of media manipulation of the masses, rent or read *Manufacturing Consent* featuring Prof. Noam Chomsky.) I remember hating the TV executives who exposed that scene to me because I felt so different after having accidentally stumbled across it.

Looking back I can also remember an incident in Philly's glamorous past that affected me, but in a completely different way. I remember watching the coverage of Mayor Wilson Goode's bombing of the city block where members of a Back To Africa, squatter, separatist group known as MOVE lived. Now, think about this for a second; this public official bombed an entire residential block in an effort to evict these people.

I was young when this happened. I didn't critique the news stories that I heard because I didn't know I should doubt the reports. I therefore bought everything that the press said about this mysterious, dangerous, and evil group called MOVE. I believed it when they reported that the members were cannibals that not only ate human flesh, but more dramatically ate their dead children and then threw the bones out in the backyard! I believed them when they said that MOVE had terrorized the neighborhood with guns and stockpiles of ammunition. Moreover, I bought all the fear they tried to induce in us about this radical, insane group of 'savages'. But despite all the urban myth type stories they attributed to MOVE, I still didn't feel it was justified for Goode to blow them out of their skin. I don't remember hearing any criticism about the fact that Mayor Goode felt it within his authority to make Philly his own private Hiroshima. The press was fueling Goode's propaganda campaign in a desperate act to rationalize his murderous act.

Why the hell did I choose to take this nasty little trip down memory lane? As I was getting ready for work the other day, I was half listening to the inane chatter on Good Morning America when I heard an interview with the mother of the little girl who died while flying the plane across the country. Katie Couric being the annoying little suck ass bitch that she is, surprised the mother, while live on the air, with a man who not only was an amateur pilot himself, but who actually witnessed the crash. The real slimy part of this tale came when Katie would ask the grieving mother to relay questions to the witness; questions like "Would you have flown that day?", "How long did the plane seem out of control before it crashed?" and other such intrusive and emotionally charged issues. It was so obviously geared to create some volcanic eruption of emotions in this already devastated woman. I was repulsed by Katie Couric's audacity- hell, not just hers, but NBC's also. How fucking rude! I almost died when they kept the camera on her when she asked if the witness would hold her while she cried and thanked him for his compassion. I felt so protective of this woman because she was clearly being poked and prodded for 'our' entertainment's sake. Needless to say, I was pissed.

The idea of the unbiasness of reporting, or at least the critical, against the grain, type of analysis has been completely lost in mainstream media sources. The fact that we have to look so hard to find the truth is both depressing, and yet challenging. I know that if I really want to be an intelligent and critical thinker in today's society, I need to not only question what they are trying to tell me now, but also what they have tried to lay as foundation in my past. Seeing as how my system of thought is based upon what I have previously seen, heard and theorized upon, I constantly need to retrieve these false images and ideas that no longer fit into my scheme of the world as it is, and as it could/should be.

As an aside, I've been off traipsing across Europe with Battery, the better part of the new year. I want to thank all the wonderful people I met over those two months! (You know who you are...) More news about that trip in later episodes...

Teena Suicide

WITH NICK FITT

Boy did I have one hell of a weekend this week. After much confusion, change in plans and alteration of transportation, I finally made it down to Woonsocket, RI to accompany the almighty Shotgun Flu on their two day tour of New England (Boston and Dracut, MA).

Well where to begin? The beginning might be nice. Josh had invited me to join the boys on this little shindig at the beginning of the week stating that my going was highly tentative, but I did finally get to go.

So I get to Josh's house and he's listening to some fucking shitty riot grrrl band... Raooul or the Tourettes or some manner of similar garbage. It sounds like a really bad version of Blatz (who are a really bad band, so you can imagine how horrible this band was... but I digress). I was all worried that I was too late and they left without me. How wrong I was. It was a good two or three hours before Ted, the drummer got there with his car so that we could leave.

Ted gets there and I give him a couple bucks in gas and we head off to Cumberland Farms (a convienence store... do they have CFs where you live?) where they are currently having a "BEVERAGE BARGAIN BONANZA!" We all act like we're eight years old hanging out at Toys R Us.

We get out of there and get on the road. We're driving along for a while, engaging in such meaningful conversation topics as "What is the best Dead Milkmen album?" (Big Lizard in My Backyard), "How 'emo' are Black Flag?" (extremely) and "Will Mike Snoonian's sister be cute?" (she is).

We're speeding along at 80 and a FUCKING CARLOAD of kids in white hats pass by and start yelling shit at us. We pass them, and what do you know, the come from behind and give us the finger. So I start licking the window and blowing kisses. They get all talky and laughy and point at me.

Finally we get to Bentley College, the place that the Flu are playing that night and spend fifteen minutes driving around following the false directions of dumb-ass rich college kids with white hats and pastel flannels.

They're probably related to the kids in the car.

We get upstairs after the chosen few (luckily not me) haul huge amps up four flights of stairs. The Showcase Showdown (who's guitar player beat me up, according to a local poser shit-talker) are sitting around with their stuff for sale. The Toss-Offs are also sitting there as well as some shitty "yeaaa mothafucka" type metal/hardcore cross-over band in basketball jerseys (except for the fat one who is wearing a Clutch t-shirt).

Shotgun Flu go on and play one ass-kicking set chock-full of raging Void influenced hardcore, with "False Compatriot", "Suffocate", "Innocence", "Hypocrite" and other songs with hardcore sounding names.

A cock-rock band plays and then up comes the floor-punch core band, 7 Rail Crew or some such nonsense. A bunch of fucked up macho "hardcore" kids who were throwing balloons (BIG M-A-N!) at Shot-

gun Flu and wearing Earth Crisis t-shirts start to hold their heads and kick a lot. 7th Rail Crew have a fucking BONGO player. Wacky. So me and my friends start fake moshing to 7th Rape Culture Crew and all of a sudden Josh comes running over to me and yells "I actually picked up change!"

"What do you mean?" I reply.

"I saw a quarter on the floor so I started doing the lawnmower, and I actually PICKED UP CHANGE!!!" Josh goes off to enlighten the Woonsocket Youth Crew as to his wonderful luck.

7th Rail Crew play lots of songs with open "E" chords and heavy metal chugga-chugga (and not even in the good Rorschach/Born Against/Iconoclast way) wanking nonsense. There is one girl in the pit who looks like her hardcore boyfriend (Q: Why is it that the girls who are into all that tough-guy/Victory-core/mosh-it-up shit always look like twelve year old boys? A: The amount of testosterone in those kids is constant no matter what sex they are) who keeps giving me an evil eye. 7th Rail Crew have songs with names like "Pain", "Death", "Bad Luck" and other "it hurts me" type titles.

I believe that heckling is important. I heckle my friends' bands at times and I think that GOOD heckling is great. The Woonsocket Youth Crew begins to heckle 7th Male Crew. "Do you guys inject pure testosterone before shows?", "What's the testosterone level in this room right now?" and stuff like that.

Some dork in a polo shirt yells back.

"Yo, I think you need to calm down and shit, muthafucka!"

7th Testosterone Crew ends their song so the Youth Crew starts saying things like "Yeaaa muthafucka! Ya'll betta recognize!" and "Wolf-Pack! Keeping the hardcore reality strong in 1996!" (NOTE: 7th Phallus Crew actually used the words "hardcore" and "reality" in consecutive order and talked about spreading it). So the singer of 7th Cock Crew says "Alright, we all are gonna play a coupla' mo' songs disregahdin the peanut gallery." The fat guitar player in the clutch shirt cheers (as does most of the crowd) as if this were the harshest dis ever measured out in the history of the Kingdom of the Harsh Dis.

The 7th Semen Crew gets ready to play their last song. "Y'all wanna sing along?" The crowd all roars in agreement.

"Okay, the way it goes it, I'm gonna hold the mike out to y'all, and y'all go 'yeah!' Got it?" The crowd pretend to understand that they understand the basic mechanics of the English language.

I yell out "Will the average hardcore kid be able to understand that?"

The Woonsocket Youth Crew laughs and the Scary Macho Crew glares at me. They break into some moshable garbage and the WYC starts fake moshing and stage diving. I jump on good 'ole Ted Rao's back and hold up my pinky and forefinger and do my best Slayer face. I get lots of weird looks, especially from the manly looking Revelation girl.

7th Twit Crew finally get off stage and up come the Toss-Offs who play their energetic brand of pop-punk (pop-punk is fucking rad when it's not that wimpy college rock bullshit that passes for pop-punk these days). Their songs have really cool titles like "I Think Of You (When I Hump My Pillow)", "If I Was A Wookie I'd Kick Your Ass" and their ska version of "Street Punk" by the Pist. I keep asking them to play power violence songs. They don't. Hell, they don't even play their covers of "Like A Virgin" or "Shout (At The Devil)".

The Toss-Offs finish up and the Showcase Showdown (who ARE Oi! no matter what the fuck anyone says [hey, they sound like Sham 69, and if that a'int Oi! I don't know what is]) play. They play a few songs off their brilliant new LP, "Appetite of Kings". Hells-yeaaah...

So there's this mophead fuck who is acting like a complete ass and is probably totally drunk who keeps slamming into people as hard and deliberately as he possible can. He almost broke my fucking elbow. Hey asshole- if you're reading this, I want you to know I hope someone takes a piss in your morning coffee.

Anyway, SS play a rockin' set and people rib them because they're opening up for Rancid at this rockstar club, The Avalon. If you see Showcase give them tons of shit about it. Ask them how they got played on local classic/alterna-teen rock station WBCN.

The SS get done and the Woonsocket Youth Crew hob-nob with rock and roll juggernauts the Showcase Showdown for a few minutes. Scott and I read some psuedo-lesbian story in a shitty alternazine put out by this girl (poor Mike Snoonian traded Pocket Full of Chump-Change Fanzine for it) who was wearing a half-shirt (NICK FITT'S HARDCORE RULE #415: NEVER TRUST ANYONE IN A HALF-SHIRT). We do a bunch of pointless shit and then retire to this super cool kid named Chad's house. He lives in this really shitty industrial suburb called Lowell. We all get cozied in and ready to watch Evil Dead II. Chad passes out some blankets, and I guess I forfeited my right to a blanket when I sat down on the couch, because the next thing I know it's all dark and I'm freezing my ass off. I reach over to get my friend Scott LaFess's trenchcoat as a blanket and succeed at almost waking up everyone in the room.

Scott sits up a little and says "Hey punk rock boy, got a problem?"

"I'm freezing my ass off. I don't have a blanket."

"Climb up here with me"

I get up and grab my pillow. "Do you want to go head to toe or head to head or what?"

Scott looks at me. "Well I don't think you're going to molest me or anything. Whatever you want."

I sleep head to head with him (I guess I'm a fucking faggot now...) and wake up to Dan's (the bassist) girlfriend saying "Nick, I can't find the bathroom. Can I take a piss in your coffee cup?"

I chuckle a little and Scott wakes up and asks what's going on. "Alicia wants to piss in my coffee!" Scott laughs. "Go right ahead." I say.

I go back to sleep and awaken to Josh and Scott talking about Shotgun Flu's future (they're semi-breaking up [part of the members are going to some Flu songs in a Despise You/Groundwork influenced band of a different name]).

"I don't understand why we do 'Heart and Soul' or 'Big Dick.'". I doze off.

"Yeah, Les Savi Fav have done shows wearing masks with flyers that say;

'Les Savi Fav, Les Savi Fav and Les Savi Fav opening up for Les Savi Fav.'" They both laugh. I just sleep.

Finally I wake up for good when Josh jump's on top of me. Fortunately I have this uncanny ability to wake up about five seconds before anyone tries to wake me up. I don't really understand it, but it happens. Josh jumps on top of me and then lays next to me for a while, whilst everyone else wakes up.

We all do the morning stuff and I see Chad's room. He has lots of really cool Slayer and Iron Maiden tapestries. We go downstairs and listen to some old Angry Samoans record. Scott looks at me and says "Nick, don't take this personally, but you gave me a semi last night." Everyone laughs. "No, I'm not gay, it's just the warm body next to me and all that." We laugh again. Scott is never going to be able to live this down.

We watch the Tick while we wait for Mike Snoonian to come pick us all up so we can go eat breakfast at his house. We get there and his sister has made a bunch of half-cooked pancakes with gooey centers. Yum. She's going to make some pop-punk boy very lucky some day. We listen to some Agent Orange (I swear it was old, out of style punk rock bands weekend) and play "The Muppet Show Game" this really old board game Mike got at the Salvation Army. Becky (his sister) talking shit so I just get up and leave. Josh avenges me and kicks her ass. Later she cuts my hair and we watch some WWF wrestling. "Rowdy" Roddy Piper is the President now. Whatever happened to good 'ole Jack Tunney?

Mike offers to give me a first pressing copy of "Flex Your Head" in exchange for a new copy of the fabulous comp. I spend most of the rest of the day hunting that record down. I look at three record stores for it. Anyway, we leave there and bounce around for a while. We go to this place called RRRecords that is closed at 3PM on a Saturday. Oh well... we get some food and coffee and I snare a couple signs. I got one that said "Employees Must Wash Hands Before Returning to Work" and a "Thank You For Not Smoking". I also got "What If... the New Fantastic Four Had Remained A Team". I would have gotten the out of print Capitalist Casualties CD but it was 15$ and I would have stolen it but I didn't want to

get the Woonsocket Youth Crew into deep shit.

Finally we get to the place where the show is. Josh says "Hey Nick! You ought to write an MRR column about this weekend." I had already planned to. The place they (we) played was called Command D. It's this fucking rockstar place that you need a backstage pass to get backstage in. The funniest thing is that it's in this old warehouse deal so there are signs everywhere that say "Command D is new and not yet suited for moshing. Therefor until further notice there will be no moshing." Boy did I have some fun making fun of that.

I decide early in the evening that I'm going to be a cocky asshole. I walk around to everyone in the place going "Hey, anyone want the autograph of a Maximumrocknroll columnist?" Everyone says yes. Even teeny-bopper girls in Bush half-shirts. They all know my column well. They way it broke down was; people who wanted me to sign their clothes were cool, the people who wanted me to sign their arms sucked (with one exception).

Due to a mishap by Becky we get no food (she forgot to tell them we wanted food). We have to go to a liqour store and buy some chips, and then we can't even go inside. Josh, Ted and I (how's that for grammar) all go down to the store and buy some chips. We see Chad on the way over and when we get to the liquor store Ted says "Ah yes, we're going to have some serious smashing of the State by Chad tonight."
I meet this really rad girl in a Flipper shirt (who the fuck likes Flipper [I mean, I think they fucking rock, but in 1996 who would wear a Flipper t-shirt?]). She likes all kinds of old Dischord stuff and dresses like she hopped off of 1981: The Year in Singles.

Third Party plays (their singer sent me a letter so it was cool to meet him) lots of rockin garage punk in the F.Y.P. vein. They do a cover of "Breed" by Nirvana and I flip them off during the whole song. Ted leans over the railing on the stage and yells "Oh yeah Nick, like you didn't like them six months ago. You called me up and said 'hey this Nirvana are gonna be the band of 1996.'" Everyone has a good laugh.

Next come some band that I don't remember the name of. They were super cool. They sounded just like Shotgun Flu. I'm going to book them some time.

Finally Shotgun Flu came up. I was a member for the night because we were allowed one person per band member on the guest list so I became 2nd vocalist and interpertational dancer (like Bobo from Avail...). Just as we get ready to play "We're Not Gonna Take It" Command D shuts down the power. The pigs showed up, Command D didn't even have permits.

I say all my goodbyes and head home with Jason from Third Party and this super cool kid with a gay pride pin on (he's fifteen and lives at home and is "out"... try living like that before you claim to be a badass). He also has a Potatomen pin that he had to lose his virginity to Larry Livermore for. Jason from Third Party drives 100 miles and hour on the highway to get us home. We listen to F.Y.P. and drive from southern New Hampshire to northern Rhode Island is the grand total of an hour (while going through a town it takes twenty minutes to get through). If you ever get a chance to drive with this kid, take it.

I get home, pop on the Void side of the Void/Faith split LP and start writing this article.

What a weekend. I was surrounded by old friends that I love to death and new friends that I hope to keep. Kudos to everyone that helped to make this weekend one of the best in my life. It was a weekend I needed at the time I needed it most.
ENDNOTES:
1. I suggest everyone pick up a copy of Pocket Full of Chump Change fanzine so you can read about differences between Minor Threat's self-titled LP cover and Rancid's "...And Out Come The Wolves" LP cover and why Ted Rao is gay. It can be had for 2$ post-paid and a stamp to: Mike Snoonian, 29 Mailloux Terrace, Dracut, MA 01826.
2. Pick up a copy of the Third Party demo for 3 or 4 dollars postpaid to Jason Bass, 1 Lois Drive, Hudson, NH 03051.
3. If you ever want to see a bunch of kids carrying on the legacy of 1979-1985 U.S. hardcore go on down to Lowell or Dracut, MA to meet some of the most punk rock motherfuckers you'll ever see.
4. Wretched Fanzine can be gotten for two dollars postpaid to Mikaela Reid (AKA Really Rad Girl in the Flipper T-Shirt) 27 Stratham Street, Lowell, MA 01852.
5. Check out Queen of the Scene, a very witty fanzine that takes well needed jabs at lots of high-profile punks like Jello Biafra, Kathleen Hanna and Maximumrocknroll's own Timmy Yo. Queen of the Scene at PO Box 1910, Beverly Hills, CA 90213.
6. Again, my zine is dead. Please stop sending money. Send me letters. All intelligent letters get replies. Nick Fitt, 404A South Main Street, Attleboro, MA
7. Bands contact me at the above adress for shows or at (508)226-DULL.
8. Please send submissions for the new zine to my address. Submissions must be of a political nature.
9. Anyone who I met this weekend, please drop me a line.
10. I'd like to say hello to Josh Gravel, Ted Rao, Scott LaFess and Dan "Crusty" Lewis, four guys who I love dearly and gave me one hell of a weekend. Thanks a lot guys. You all rock.
11. Void, Born Against, Crudos, Discharge, Ulcer, and pretty much anything old or new hardcore (not Victory/Revelation shit, Ebullition and cool stuff like that) stuff would be greatly appreciated. Send it for free and I'll say cool stuff about you. Send me you catalog and I'll pay for it.
12. My name did not come from the Untouchables song, or the Sonic Youth cover thereof. A kid in my art class used to call me Nick Fitt. There is no meaning to it. I am straight edge, big deal.
13. My mailorder is getting started. We have h100s and Spazz patches for 50 cents apiece AND a stamp for every four.
14. My friend Matt's new band, Vermin/The Bunny Humpers are rad. They're Failure Facey/Capitalist Casualtiesey. Call Matt at (401)334-1955 for booking.

ONE MILLION REASONS WHY THE MONKEES ARE COOLER THAN THE SEX PISTOLS

1) The Monkees had Green Bay Packer linebacker Ray Nitschke in their movie, but there are no Green Bay Packers in "The Great Rock & Roll Swindle." I mean, that's a fucking DISGRACE. Even the fucking Ramones, who should be killed, who suck, who eat puke, who totally suck shit, who must be slain immediately, who are lame, who bite the big one, who blow goats, who sleep with midgets, drive a Ferrari and suck assholes, who are toilet-water drinking queers, who pee with the door open, who are aesthetic and go to Sacramento, who (insert all other references from "The Ballad Of Jerry Curlan" here), etc., had the common decency to prominently feature a photograph of Vince Lombardi in "Rock'n'Roll High School," not to mention eventually blowing up the secondary education facility which bore his name (leaving the very real Lombardi *Junior* High School in Green Bay completely untouched) (poseurs). I mean, sure, the Clash didn't put any Green Bay Packers in "Rude Boy," but i think they had some sort of unspoken policy that no one who spoke American was allowed to be in their movie, which, for some reason, has yet to be subtitled for the American market.

2) Fuck you, that's all the reasons i need. Now i can just sit and fuck around for the rest of the column.

3) Actually, now that i think about it, i guess i don't want the Ramones dead, although i did write a song called "Kill The Ramones" on Good Friday, the bloodthirsty nature of which was more than likely spurred on by the dietary frustration i felt stemming from my inability to consume animal flesh on that particular day lest i be smote (the first Friday of Lent i had Hot'n'Now™ Mystery™ Chili for lunch [this particular variety of carry-out budget chili enigma contains some recognizable forms, such as beans, chunks of fucked-up hamburgers {w/grilling stripes still attached}, collar buttons, bristles from whisk brooms, large pieces of bamboo, erasers and pubic hairs from Motel 6 desk clerks, but also includes a variety of subject matter never previously encountered by mankind. I certainly hope they're not

vegetables] and, after properly inserting the two soda crackers and stirring and blowing and all that crap, popped a sporkful in my mouth — whereupon God [or perhaps the pope] promptly scorched the living shit out of my tongue. Taking the Lord's little brush-back pitch to heart, i went to Dairy Queen and got ice cream for lunch every Friday since. Hey, man, i'm not above suffering for the sake of religion [my take on the new DQ Blizzard flavors: Mint M&M = yum; Fudge Hydrox = don't bother, Cappuccino Heath bar = okay, but it seems mighty gay to be ordering this kinda pseudo-coffeehouse drivel at *Dairy Queen*, ya know? The thing about the Mint M&M Blizzard is that it's got green M&M's in it, i.e., the M&M's of horniness. Eat one o' those for lunch and you'll be running around the home, school, or office uncontrollably dispensing phantom wads like groinal tracer fire] [and, since the subject of penii has reared its ugly purple head again, i'd just like to take this opportunity to point out the fact that, contrary to what Lali Donovan said, i never wrote a column comparing my record collection to my wee-wee, only a Top-Ten-Records-of-1995-to-wee-wee piece. This is important, because if i *did* write a column about how my record collection is like my winkie, the joke would be "it's too big, it's all scratched up, and parts of it have been removed" {hey, man, circumcision humor always works for George Tabb!}. Of course, if i were Tim, the joke would be "because it's all covered in green duct tape and i keep it in the basement"]). Nah, i don't want the Ramones dead. They're still (somehow) the best band of all time (the seven best bands of all time, as of 9:34 PM CDT Easter Sunday 1996, go like this, in order: Ramones, Beatles, Sex Pistols, Clash, Cheap Trick, Replacements, Dickies. Then it gets a little hazy. I think the Monkees are eighth, then maybe Sweet and the Descendents round out the top ten. It's hard to say. Sometimes i think that Cheap Trick should be ahead of the Clash, then i can't sleep at night. Actually, i think the Beatles should be kicked off the charts for not having any Packers in their movies [not to mention my despair when i found out that the weird lyrics in "Strawberry Fields Forever" and "Across The Universe" were not "i am very smart" and "kang-ga-roo d'etat" but were, in reality, "cranberry sauce" and "J'ai guru deva om." What some retards]), ergo, in my legendary magnanimity, i shall let them live — even though their pretending to break up as a media ploy to garner enough attention to get on the Loll...Lolla...Llll...lll —*Christ, i can't bring myself to say it!* — uh, the "L-Word" tour this year sets a new standard of monumental lameness to which all should aspire to eschew. Actually, what's lamer: the Ramones feigned suicide attempt [hey, can't failed suicide attempts turn you into a vegetable? If so, what would their effect be on people who already *are* vegetables? Hmm...looks like it makes them sprout a desire to play at L-Word-palooza {new song idea: "Every Time I Eat Hot'n'Now™ Chili It Makes Me Think Of You"}] or Bad Religion getting Ric Ocasek to produce their new album? I mean, you know, he was so universally *respected* in punk circles after he did *such* a good job on the Bad Brains "Rock For Light" album and that first Nervous Eaters LP, i can see why they enlisted his proven talents. He's obviously got an ear for this kind of thing. Maybe he can bring his sterile-gloved Midas Touch to Epitaph Records as a staff producer or something (further, if he's still married to long-time wet dream fodder Paulina Porizkova the Famous Foreign Fashion Model Whose Calendars From The 80's STILL Adorn My Bedroom Walls, maybe he can drop her off at my pad before he goes into the studio to work his magic on Penny-wise or similarly deserving outfits. Don't bring chicks into the studio, Ric, it's not punk. It spelled doom for Spinal Tap and the Beatles! She can hang out with me. I promise her all the Skittles she can eat). I dunno, man. This question is too hard. It's like when Metal Mike asked me which NOFX record was the worst, like i actually LISTENED to the goddamn things before i sold them (you know who the punk scene needs right now? MYSTIC FUCKING RECORDS. I never realized what a great service Mystic provided to the scene in the 80's until they disappeared. For the uninitiated, Mystic was — on a much smaller scale because "punk" [note the quotation marks, symbolizing inauthenticity] wasn't remotely near as popular then — sort of the 80's equivalent to labels like Epitaph or Fat, where [generally speaking] completely worthless bands would release these awful-sounding, awful-looking "punk" records and, for reasons too horrible to contemplate, *these records would sell.* Thing is, however, that Mystic was FAR superior to Epitaph or Fat in one crucial way: *As i understand it, they pretty much totally ripped all the bands on their label off.* As it should be. Just as a dollop of molten chili upon the tongue of one who, through no fault of his own, wound up with his head shoved in a Catholic baptismal font one day equals a righteous scorch from on high, so too should — *SHOULD!* — collusion with the enemy [contrary to popular belief, The Enemy wages war upon us primarily upon the aesthetic front, with the ethical battlefield used as a clever misdirection while the real atrocities like Hi-Standard records are perpetrated] ultimately lead to eventual shame, humiliation, and financial hardship. Lame bands sign to a lame label and get ripped off. This is right and just. But now — NOW we got Epitaph and Fat around, *and they're barely ripping their bands off at all!* NOW lame bands sign to a lame label and they make cash hand over fist! Fuck that shit! *BRING BACK DOUG MOODY! ONLY HE CAN SAVE US!!!*

4) Actually, now that i think about it, i guess i don't want the Ramones dead, although i did write a song called "Kill The Ramones" on Good Friday (i know this was also reason #3, but, given the rather, uh, *free-form* nature of that last reason, i thought it might be best to just start this one over). What i want is far simpler, far more just, and far more appropriate than mere bloodshed (not to mention far less likely to cause any messy hero worship, which would, of course, necessitate more killing), to wit: **i want the Ramones to admit they suck.** I need this. This is necessary for the Ramones to truly cement their position as Best Band Of All Time. If they admit they know they suck, it means that they know there was a difference between their glory years and their Years Of Shit, and this preserves the integrity of their not-shit years (for the record, the Ramones did not begin to become True Shit until 1987's "Halfway To Sanity," and even that had a few good songs on it [some will argue that this is an overly liberal stance, but you've got to expect that from us communists, er, *columnists* here at *MRR*].). *If they would merely admit they suck*, it would be like saying *"yeah, well, hey man, we gotta eat, y'know, and you do the same shit for twenty years and there's NO FUCKING WAY you're gonna be able to remain/ramone excited about it, so, yeah, sure we're just punchin' the clock, what of it?"*, and this would be righteous and key (kids today say "key." I can't say "key" because i already say "keen," and the potential for confusion is just too great. I think i'm gonna go get one of those chrome paperweights installed in my tongue — then when i say "keen," it'll sound like i'm saying "key" and the kids will accept me as one of their own. Of course, then my diction would suck, and that would force me into making a *"Star-Kist doesn't want tuna whose diction sucks — Star-Kist wants tuna who SUCK DICK!"* pun at the most heinously inappropriate of times, so, on second thought, fuck it). After all, i deny no one the right to make a living, except for those who, by rights, should be presently signed to Mystic and making nothing. Further, you've gotta cut a band who've been making records for the last *twenty years* a little slack. If they would just SAY what we all know — that they SUCK — everything would be on the table. The world would be a better place. However, the fact that they steadfastly REFUSE to admit they suck can't help but lead one to believe that they actually (wince!) think *that they're doing something other than tarnishing their past glories by continuing on in a manner so pathetically repulsive.* CONFESS! CONFESS!! CONFESS!!! Say it! "WE SUCK!!!" You don't have to embarrass yourselves by filling in the details! *We'll fill 'em in for you!* It's easy! You just say *"we suck,"* then we'll say *"very good. Do you know WHY you suck?"* and you'll say *"uh...no..."* and we'll say "you suck because Joey wears black stretch pants like a beehived Forest Hills housewife instead of ripped jeans like a real Ramone would. You suck because Joey is a HIPPIE. You suck because Marky is a jazz fuck who thinks he drums like Tommy Ramone (the only real Ramone, the only guy that had a clue as to what being a Ramone was all about, the only Ramone worthy of veneration as a God [so hey, asshole — stop burning my tongue! Isn't Hot'n'Now™ chili enough punishment in and of itself???]), but, in actuality, drums

like some jazz fuck trying to drum in what a jazz fuck would *think* would be a non-jazz fuck imitation of Tommy Ramone, and failing (as opposed to Richie Ramone, who just drummed like a drummer). You suck because you covered the Doors. You suck because you covered 'When I Was Young' by the Animals, one of the dopeyest songs ever written. You suck because you covered THREE Dee Dee Ramone songs *in a row* on your last album (cleverly omitting the line *"cuz people are cheering for Dee Dee King!"* in "The Crusher," then following same with two covers off of the Dee Dee Ramone I.C.L.C. "I Hate Freaks Like You" German CD from 1994, which most idiot American Ramones fans don't even realize exists). You suck because, after years of totally horrendous, bottom-of-the-barrel, shit, piss, fuck, yuck, useless, pukey, barf-a-roo Dee Dee compositions like 'Pet Sematary' and 'I Wanna Live' and 'Garden Of Serenity,' he finally leaves, causing Ramonedom Assembled to breathe a collective sigh of relief in the hopes that the songwriting will raise itself up by its sneaker laces following his departure. Much to our mute horror, you replace Dee Dee 'i am a drooling idiot' Ramone *but continue to stock your albums with totally horrendous, bottom-of-the-barrel, shit, piss, fuck, yuck, useless, pukey, barf-a-roo Dee Dee compositions like 'Poison Heart' and 'Strength To Endure' and 'Main Man' and 'Born To Die In Berlin!'* You suck because both 'Loco Live' and 'Adios Amigos' should be checked for their green cards and summarily deported. And you REALLY suck for taking the sacred 'ONE-TWO-THREE-FOUR!' in vain (note this at the next Ramones performance you attend, if any [in my opinion, they have long since ceased to be worth paying money to see {not really so much that they put on a bad show, but just that, let's face it, it just costs too much to see 'em}, and they are now heading towards the barely-worth-driving-somewhere-to-see-them-for-free zone]: *the 1-2-3-4's are no longer used as cues to begin their songs.* Sure, they SAY "1-2-3-4!" at the appropriate intervals, but do the songs start in time with the count? NO. Watch closely. CJ yells "1-2-3-4," *and the song doesn't start.* After the "1-2-3-4," CJ and Johnny both look at Marky, who has his sticks in the air. *They start the song on a visual cue from Marky, who uses the false start "1-2-3-4" as a cue to start his OWN cue* [i heard he wears a wig! is his head like a CUEball then?], *which is the REAL cue. The sacred 1-2-3-4 is nothing but window dressing.* It's sheerly cosmetic. That the Ramones are taking the sacred tetragrammaton—the all-holy quadripartite mantra of "1-2-3-4" — in vain *and people are still paying to see them* is one of the great tragedies of the punk scene). Listen to yourselves! Listen to how much you suck!! Listen to Joey singing the 'Spider-Man' theme! Whaddaya hear? *'Spi-DUR-Man! Spi-DUR-Man! Friendly neighborhood Spi-DUR-Man!'* JOEY ISN'T SUPPOSED TO SING LIKE THAT! It's SUPPOSED to be *'Spi-DAH-Man! Spi-DAH-Man! Friendly Neighborhood Spi-DAH-Man!'* You SUCK! You're blasphemers and betrayers and liars and phonies; you're playing L-Word-Palooza and you SUCK!!! Confess and they might go easy on ya down at the precinct!"

#5) I have just dumped a small fortune on the Monkees video box set (all 58 episodes + the pilot + the "33 1/3 Revolutions per Monkee" special on 21 VHS tapes. $249.99 plus tax, but it is worth it because it comes with a watch [i actually spent over $600 {!} because, on my way home from the record store, i thought, *fuck, i can't just watch these on the TV in the living room, with people like calling me and making milkshakes and shit and interfering with my concentration! I must purchase a 13" Zenith™ TV/VCR combo that i may enjoy my purchase in the sanctity of my own bedroom!* Now if i'm watching the Monkees in my bedroom and someone knocks on the door to inform me i have a phone call or visitor, i just tell them that i'm watching porno movies on my 13" TV/VCR and masturbating and will have to get back to them), and it would be fiscally disastrous for me if things were otherwise.

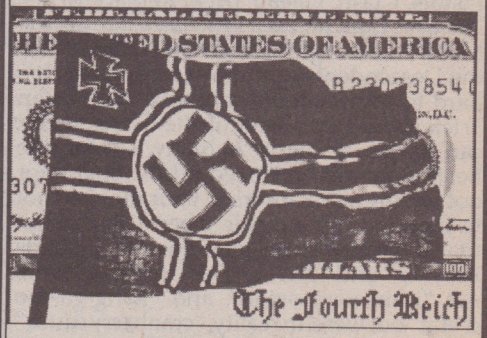
#6) The Monkees cover of "Steppin' Stone" — originally recorded and released by Paul Revere and the Raiders — kicks ass on the Sex Pistols version to the extent that people who think the song is a Sex Pistols original are vehemently denounced as raving, blithering idiots by people who don't even know who originally recorded the song themselves *(uh...i guess the Standells being from California and not Boston explains how they got on "The Munsters." Further, i really should've intuitively known that the song "Motorhead" was originally by Hawkwind).*

#7) Johnny Lydon sings on a Mountain Dew™ commercial. Mountain Dew™ is rancid, sticky, bitter chartreuse goo that tastes like aftershave with a fucking urinal puck dropped in it for fizz. It is the drink of choice for dorks nationwide, for people who fall off their skateboards a lot, and for immature little babies who don't realize that if you drink sugar-free soda instead you'll have more room for candy. In contrast, the Monkees did TV spots for breakfast cereal and Kool-Aid™, both of which out-punk (!) (i'm gay! i'm gay!) Mountain Dew™ several times over, although i think the Kool-Aid™ guy looks like a total fucking fag these days with his Birkenstocks and his open Hawaiian shirt [DORKY WHITE MALE wishes to fuck Hawaiian girls. Write c/o this column]. Ah, but breakfast cereal! Truly this is the food of the REAL punks! Even back in the 60's, the groundwork for the punk/breakfast cereal connection existed — note the song "PUNKy's Dilemma" by Simon & Garfunkel, with its line *"i wish i was a Kellogg's cornflake."* Come on, man, that ain't coincidence!!! Later, there was "Trix Are For Kids" by the Crowd (at one point in time this had the distinction of being the shortest punk song ever at 49 seconds — exactly half the running time of "Gimme Gimme Shock Treatment," which briefly held the belt at the 1:38 mark), and, of course, in the early 80's, there was the coup de grace (not to be confused with the kangaroo d'etat) when, on the boffo "Stukas Over Disneyland" album, St. Leonard of the (#7 ranked) Dickies altered the words to the (very unranked) Led Zeppelin classic "Communication Breakdown" to yield the life-affirming lyric *"i'm never never gonna let you go baby/have a bowl of Lucky Charms!"* In contrast, *toast* is almost always portrayed as the breakfast of squares (in essence, a square meal pun just waiting to happen) in most punk songs (*"a piece of toast from the one you love most"* from "Mr. Clean" by The Jam, etc.) — which makes breakfast cereal sort of the anti-toast, hence clearly punk, as opposed to Mountain Dew™, which is merely puerile (further verification of this food chain theory can be found by noting that, while there have been dozens of bands with the name "Toast" cropping up over the course of the last couple years, all of them have sucked immensely). Now, if Johnny Rotten — green grin and all — could've landed a TV gig endorsing Kellogg's Chocolate Frosted Sugar Bombs, THAT would be punk...but i suppose Kellogg's is holding out for Joe Strummer...

#8) None of the Monkees, following a lousy set by their shitty three-guitar ROCK band, informed me that i have "the most annoying voice of all time," and only *one* is from England.

#9-#999,999): The dregs of fucking humanity who are gonna show up at these alleged Sex Pistols shows. When is this tour supposed to be, anyway? I hope it's during football season. Then i won't have to go.

#1,000,000): My NEW new song, "Kill The Sex Pistols," will make a far better b-side for the "Kill The Ramones" single than "Kill The Monkees" ever would, so don't blow all your money at Lollapalooza, asshole.



The discussion with Dr. Michael Parenti continues from last month's issue. Hosted by Dave Emory.

DE: It's interesting, most people are familiar with the Volkswagen Beetle from the 1960s, this was a car which was invented by Nazi Germany and was actually called the DKF Wagon, or (translated) "Strength Through Joy" Wagon. What the Nazi labor front used to do under Hitler is they would appropriate a certain percentage of each German worker's wages, which was going to buy them this new people's car, the Volkswagen. It was going to provide every worker with a car and make them theoretically part of the elite. The DKF refers to a Nazi refutation of the so-called Jewish banking conspiracy,

which was a cornerstone of Nazi anti-Semitic ideology. The interesting thing about it is that the wages were ultimately confiscated and they went to build armored cars and vehicles for the invasion of Poland, which is perhaps an extreme example of the exact phenomena that you have just noted here in the United States. Michael, referring back to the book by Burton Hersh and at the same time your observation about the third-worldization of America, and also what you have spoken about with regard to people fighting back and literally attempting to take back America, as opposed to the Pat Buchanan/Newt Gingrich spin on that particular phrase—where do you see the attempts at democratization going in the future? If we are being third-worldized, and I agree with your analysis, and given the fact that in what is now the third world the national security, the military, the CIA, military intelligence—which is even more powerful than the CIA but very carefully keeps itself in the background—have all been very active in bloodily putting down attempts at democratization, at redistribution of wealth abroad. Does it sound like paranoia or conspiracy theory to you to envision something like that happening in this country, or perhaps even observing that we have seen some of this here at home?

MP: Well, it's not conspiracy theory, it's conspiracy reality and if you want to call it conspiracy you can, but why wouldn't we think that these people who run these institutions and enjoy immense wealth and resources, would not consciously and very conscientiously and strenuously exercise themselves to maintain control, and there's a public record that they have. There's COINTELPRO, there's all sorts of instances of people being surveilled, people being denied jobs, people being murdered, people being neutralized in some way, their backgrounds being dug up or something to be scandalized, or whatever. So I would say the intelligence community is alive and well and working very hard and it works very hard right here in the U.S. It isn't just abroad. The goal, the hope, is to try to get government to reign in the state. I think of government and state as two separate things in that there is within government some areas where you can have some kind of democratic input. That's by the way one of the things I talk about in the new book, *Against Empire*. And for the most part, of course right now you've got a Congress that is quite complicit in its own disempowerment in regard to questions of national security and all. There was a time when we had the Church Committee, we had a couple of different committees that went in and exposed a lot of the things that were going on and that has a restraining effect. we have people organizing resistance, we still have a labor movement that's there; you'd never know it judging from the media. It's almost completely shut out what its concerns are, what its fights are, and the like. So these are the areas where one hopes we will see the sources of resistance and fight back and change.

DE: From a practical standpoint, given the fact that we are relatively powerless, what, in terms of actual concrete steps that individual citizens can take, would you specifically recommend to the average citizen by way of taking a practical, personal step towards re-democratization, perhaps redistribution of wealth. An anti-fascist perspective.

MP: Well, it's really a question of what are people willing to do. There's all sorts of things one can do. There's the fight for proportional representation, which I am active in now, to change the whole electoral structure. There's a fight you can do in your community, there's environmental groups you could join, and work with. There are labor support groups, third world solidarity groups, there's an infinite number of things that one could do and, so the question really is what are you willing to do, how much time and resources are you willing to put in. It's discouraging, of course, because the other side controls the mass media, the other side controls the police, they control almost all the visible political space, and that becomes a hard thing. What we've gotta do is try to create political space and impact of some kind.

DE: In your forthcoming book, do you discuss...

MP: By the way in the forthcoming book I have a whole section on what is to be done, specific steps, everything from limiting campaign finance to changing the electoral system to democratizing the media. And working for those things would be a Herculean task, but that's what we have to be doing. I'm sorry.

DE: With regard to current U.S. foreign policy in specific areas now, if we could move from the general to the specific, where do you see America's spheres of activity being maximized? Latin America, for example, is the current focus of a lot of economic and political activity with the devaluation of the peso, with the Zapatista rebellion, a lot of gunplay and a lot of shenanigans with regard to the Mexican political structure. There's also been a lot of focus on Haiti, and after all of the brouhaha concerning the replacement of the junta there, although the killing has stopped for the time being, it does not appear that there has been a major shift in economic power. In your new book, do you discuss some of the specific areas of U.S. activity, and could you perhaps tell us a little more about that.

MP: Haiti's an interesting case because of the pressure of appearances, and because of the need to maintain credibility as a force for democracy in the world. The Clinton administration decided to go in, and it was a case where they got rid of the junta and brought in the democratic president, but they wrote such a ticket around him, the IMF and everything else, and one of the very explicit stipulations they made was that he was not going to raise the minimum wage. I mean, Aristide wants to raise the minimum wage from one dollar a day, not an hour, one dollar a day to two dollars a day, and that was one of the restraints put on him. So, in fact, the goal is to keep Haiti poor and hungry, and to keep Aristide's power tightly circumscribed and limited. It's the same with Mandela in South Africa, or Allende in Chile—the hope is you're going to be able to shift a little bit down, maybe get some clean drinking water into the townships or electrification in some places or open up a few clinics, or, you know, you're going to try to find some resources. Mandela may have a better chance because there are more resources in South Africa, there's a bigger, richer budget. Aristide has a terrible time to the extent that he's stopped a lot of the killing, not all of it because some of it is still going, and the people are grateful that the deranged murder machine known as the Haitian military and the Haitian government that had been in there has been at least stopped for a while. A lot of those groups are still in place, just waiting for the day. But what he's got is a UN force. Now what Aristide really needs is not a UN force, and not U.S. troops, he needs the right to arm a people's army. But that they don't want, because the arms of a people's army then takes over not just the government but the powers of the state itself. Then there might be some redistribution and real structural reform, and that would make them very uncomfortable. That would defeat U.S. policy. Again, the goal there is to give the aura of democratization without too much structural reform, if any.

DE: Would you see that as analogous, in certain respects at least, to the way we've already discussed the media propagandizing the Contract in the United States and also the references we made to the function of mass communication in the fascist states of Europe in the '30s and '40s, portraying what were essentially anti-democratic and elitist policies as a panacea for every man, so to speak.

MP: Well, yeah, I mean your question said it, said it all. I do believe the media plays that role again and again.

DE: Mexico, do you go into that in your new book? There's an awful lot going down there and a lot of people have a lot of questions. I know on my radio talk show I get quite a few questions about what is happening in Mexico, and you've already alluded to its fourth-worldization.

MP: No, not that much. Just the fact that there was a Zapatista rebellion is rather remarkable. Right now in Mexico, right next door to us, when everybody thought those kind of rebellions were a thing of the past, it still is kind of remarkable that there are people trying. And again the media has whitewashed the whole thing. The truth is that Mexican army is in there and they are rounding up people and they have been killing people, torturing people, and at least some of the reports I've read in little alternative publications, you know, including eyewitness reports, shows that they're still doing terrible things in Mexico. It's just as bad as what you've seen in Guatemala and El Salvador.

DE: What do you see as America's economic future? Perhaps it's putting you on the spot to ask you to make some predictions...
MP: Yeah, a lot of crystal ball here today.
DE: Yeah well the thing that I'm worried about as a student of national security affairs, and please again feel free to disagree with me if you do, I consider myself reasonably expert on the national security state. And what I see, from a national security standpoint is preparations to use our military, and in this context I'm using the intelligence community as an extension of that, in a fashion which in some respects could be analogous to what we've already spoken about as happening in Mexico. We've already talked about domestic use of national security, I see something, the things that I see happening I think forecast an acceleration, a drastic increase in the use of the national security establishment and also the police force, the state municipal and local, or state, federal and local, to essentially accomplish a similar thing in the United States. And I'm frankly terrified of an impending catastrophe in the country, I think all paranoid and all kinds of things I could not repeat on the air, but this is my feeling about what is coming in the United States.
MP: Well, there were people in Germany in the late '20s/early '30s who were called paranoid and stupid and all that.
DE: "Alarmist" was a frequent term.
MP: Alarmist, they had apocalyptic visions of what was coming and it happened. I've talked to people in Chile who said they couldn't believe it could happen there. "We have all these vigorous left parties, we have a militant labor union movement, and we've got some newspapers and the media isn't that way and it couldn't happen here", and it did. I think in the US, as long as they don't find it necessary to have it happen, they're quite willing to have their elections, and have as many elections as you want, and let 30% of the people vote or 40% or whatever. And maybe even rig the elections. I don't even know if they get an honest count. There was a book recently published called *Votescam*, which showed that it's very easy, and there've been instances of, doing wrongful counts with the new punchcard kind that we have now. They're easier to distort than even the old lever machines or paper ballots even, and I thought the election was rather remarkable in that not a single Republican incumbent lost an election. I've never heard, I don't ever remember an election where a major party did not lose a single incumbent. Maybe, maybe it happened in 1936 or something, I don't know. Anyway, yeah, I think it could be fraught with dangers, dangers for whatever little democratic freedoms we still have. I think more and more repression will be used. What you also have is that the very conditions of demoralization and oppression, which create poverty, create misery, crime, and all that, also become the conditions to instigate, and justify, more authoritarian solutions. So there are people who are poor, desperate—crime goes up, or your hype about crime goes up, the crime really isn't going up that dramatically, but the hype goes up, people get more and more frightened, they worry about their security, and so they rally around the people who say "Yes, let's go for the final solutions." And so we're building more and more prisons, the prison population has gone up by a factor of 100, hasn't it? I mean it's just skyrocketed. In the early '70s, the state of California had 18,000 prisoners. And now it's something like 80,000...
DE: Don't know the raw numbers, but it had increased almost exponentially.
MP: Well, yeah, that's exactly the danger we face. It's really interesting. The conservatives have certain advantages. They have certain disadvantages. The disadvantages that they have is that they essentially don't represent the interests of 90% of the people in the country. They lack the power of numbers. But they can mobilize numbers because they can appeal to people's hatreds and fears. We have to appeal to people's sense of courage, and sense of determination and wanting something better, and all they have to appeal to is people fearing something worse, you know, or resentments, or convince them that things are so bad - and they are bad, and people do have legitimate complaints. I mean that's the point, people do have legitimate complaints. People who vote for Gingrich, in many instances, really just feel they're getting screwed. They're paying enormous taxes, they don't see what they're getting for it, and they hear that all this is going to those 'welfare chiselers' or these affirmative action groups who want to 'get at the head of the line and not wait their turn in line'. And so, these are the kind of issues that they hear, and see, and so they're voting for the guy who is really gonna supposedly solve it for them.
DE: You touched on one of the reasons I'm afraid of a catastrophe. The battle cry for the Republicans and for the forces of reaction in this country for decades, has been "we've got to hold down government spending." Reagan and Bush in particular minted a lot of political coinage behind that phrase, and yet they were the greatest government spenders of all time.
MP: No, the greatest deficit spenders. Under Reagan, the national deficit was about $900 billion, or $800 billion, when he came into office. By the time he left it was $2.4 trillion, and today it's getting close to $5 trillion. And what they've done again is borrow money from the people they should be taxing. And the other phony appeal is of course that there's the poor white male appeal, that, and I think people on the left fall into that by attacking the white male as being some kind of an evil person. Most white males are being oppressed along with everybody else. They are workers, they are consumers, they are taxpayers, and they are getting screwed too. It's not the white males. These kind of categories are a tribute to the way Americans are programmed not to think in terms of class power. I mean they simply cannot ever think of class power. It's not "white males," it's a particular group of white males, with a few white females - and with a few token blacks and latinos in their ranks too, for that matter - who are really scooping in the gravy and who are concentrating wealth and power in this country, to the detriment of democracy.
DE: The "we've got to hold down government spending" battle cry, as you pointed out, is a form of political obfuscation. It really is a fairly clearly understood racist battle cry—understood by the constituencies that support Reagan, Gingrich and company. It really means, "Let's get those people of color who are on welfare. Let's get the 'niggers'." What I'm frankly afraid of, Michael, is that in the event of a worsening of America's economic situation, which I think is a distinct possibility if our debt balloon were to burst, or international monetary market factors that even perhaps the powers that be don't comprehend in terms of their implications, we might see a worsening of that scapegoating process. Many of the Nazi leaders in Germany were quite candid in their private writings that it was not actually the Jews and the Jewish bankers who were responsible for Germany's economic problems, but that it was deemed necessary to blame Germany's problems on a "foreign element" in order to unite the German people behind their political agenda.
MP: Right. And the same thing today, which is conjuring up irrelevant enemies and convincing people those are the people who are victimizing you, so they have an explanation for their grievances, and distracting them from pointing out who their real enemies are. This whole affirmative action issue has actually got millions of middle Americans convinced that blacks and latinos and women are actually getting certain special favors. In fact, I've often said that, yeah let's get rid of affirmative action, I'm all for getting rid of it, it's been going on for 200 years and affirmative action really means benefiting affluent white males. A study done just a few years ago where they took two groups of applicants for jobs, matched them perfectly. They were young black and young white males. Had the same qualifications and all that. Sent them around to the same places and the hiring policies was overwhelmingly for the whites. they've done the same study for housing, for buying housing and for renting. For any number of things, again and again there's affirmative action of all sorts for whites. The fire departments in this country, the police departments, most of these things, have been consciously all white. It took years and years to get rid of that affirmative action so that you could get this other old fashioned thing which is equality. Let's get some equality. Now what affirmative action means today, it really just means making a special recruiting effort for people who have been discouraged for generations and told they cannot hope to ever be in this profession or that profession. Make a conscious affirmative effort to break down the color barriers or the gender barriers that exist. To break down

those barriers. So affirmative action really means getting rid of white male supremist affirmative action. Affirmative action really means breaking down barriers and allowing for more equality. The way they've represented it is they tried to tell people, "Oh look, they don't want people trying fair and square and equally, they want to give those people and extra boost up at your expense."
DE: Scapegoating.
MP: Right.
DE: Michael, one of the things that I admire about your political work is that you've been one of the relatively few people in the progressive sector—or as I disparagingly term it on my program, the so-called progressive sector, because in my opinion so often it is not really progressive but diversionary—you've been one of the very few people in the progressive sector to carry the political football of America's political assassinations and of national security activity at home. Tragically, the progressive sector has termed this as "conspiracy theory," and they've said well basically, it's no good. And one who studies the assassinations of President Kennedy, Martin Luther King, Robert Kennedy, and a great many lesser known people who've fallen before the guns or machinations of our national security establishment, one is termed a conspiracy theorist or worse. Yet, there's a kind of schizophrenia, that if an El Salvadorian labor leader is assassinated, this is a proper focus for one's political activities and attention.
MP: Or a Mexican political leader. I'm surprised people aren't saying, "Oh it's a lone gunman that killed the last couple of prominent Mexican elites.
DE: Well, this is an interesting sort of schizophrenia, and as someone who has done that kind of research, I've been on the receiving end of a lot of that disparaging commentary. What do you feel underlies that schism?
MP: Well of course with the right and the center, it's really just to consciously maintain the legitimacy of existing institutions.
DE: Sure.
MP: Among some people on the left, it's a concern that somehow we're deifying Kennedy, or getting nostalgic, and we're not doing that at all. Most of the people who do this research do not necessarily worship Kennedy, or don't even have such a great opinion of him. Or they worry that we're using conspiracy to try to explain larger political forces that are better explained by doing a structural analysis. And there you have a false dichotomization, because assassinations and such are part of the structural forces. This is the argument that I posed to Coburn and Chomsky and they never, never responded to it: why have this dichotomy? Why not see that in fact conspiracy and assassination and secret cabals are one of any number of things that people use to maintain power. There are even people who say you're a conspiracy theorist if you suggest ruling interests and elites pursue the policies they pursue. They say, "Do you really think there's a group of men sitting in a room, planning this?" I say, no, no, they meet on park benches or they jump out of airplanes and when they're freefalling they talk. Of course they sit and meet in rooms, where the hell else do you think they're gonna meet? And of course no one is given more to confabulation and planning than the national security state and the policy planners, and they plot. They do consciously plot. They don't call it plotting, they call it planning. They have whole agencies, they have whole professions that are built up around these guys doing these things. And you've done a lot of work naming them, and fingering them. And by the way, it doesn't mean that history is run by a bunch of particular diabolic people who are manipulating things or a few secret cabals and agencies. What it does mean is that the class power and structural forces do not just operate as mystical abstract things. There has to be human agency and there is human agency involved, even in the middle of these structural forces. And that, apparently, is an idea that some people on the left cannot grasp. They can only have one idea at a time in their head and there can't have those two ideas in there at the same time.
DE: Perhaps we should announce the specifics concerning your book now, Michael, because we're almost out of time...
MP: Oh, the commercial! I wondered, I thought you'd never ask. If I can say I had a new book out last year which was called *Land of Idols* which discussed political mythology in America. I have a new sixth edition of *Democracy For the Few*, which has been used in four or five hundred schools around the country. The newest book is called *Against Empire*. It's be published by City Lights Books in San Francisco. It's a critical study of present day American global domination and the brutalities and realities of that domination.
DE: Is there some flash of inspiration you could perhaps give our audience in these dark times? We've already touched on, recommendations that one could make. Frequently when I'm on the air, people say "Well I believe what you're saying, but I get so depressed. What can I do?" What would you recommend to people, ever so briefly, bearing in mind we're almost out of time, in terms of activity?
MP: Speak out, fight back, get angry, not depressed but get angry, and you as an individual may not be able to do too much alone but joined up with other people, you can have an impact. History was made by people at the bottom stopping, resisting people at the top who tried to keep history from happening. DE: It is sometimes difficult to bear in mind that progress actually has been made. As horrible as things are, when one studies history, the Middle Ages or even early American history and realizes how horrible things were, in spite of everything, progress has been made, therefore progress can be made in the future.
MP: Well, it not only can be, it's a necessity. You know the other thing at stake is not just our democracy and our society but the whole planet and ecology itself, and that's another crime that the stronger those guys at the top get, the less possible it is for us to be making the kinds of changes we need for an ecologically sane society. It's something we didn't talk about but also very important.
DE: The environment is important. Perhaps that will be a subject for a future broadcast because we are now indeed out of time.
For more information about Dave Emory, his research, and his audio cassette series, contact: Archives On Audio, PO Box 170023, San Francisco, CA 94117, phone 415-346-1840, email - archives @igc.apc.org, Web site - http://www.cygnus.com./kfjc/emory. Attention non-commercial radio stations! Contact Archives On Audio regarding Dave Emory's weekly radio program.

"Parve," it's just a word, but it's also supposed to be a guarantee: when it appears on a package of food it's supposed to mean that it is without meat or dairy products. If the food contains these ingredients and is falsely advertised as "parve," its maker could be sued. The same is true for any product that is now marketed with the word "vegan."

A couple of years ago, I wrote an article for MRR on corporate control of the media. At the end of the article I brought up Tom Hendrick's idea of creating a symbol to be placed on artistic merchandise, a symbol to indicate that it had been made without connection to corporate ties (tentacles). I thought it especially to be an idea worth discussing in the punk scene, where our ranks had been (are being) infiltrated by the proponents of big business capitalism; where phony punk labels had suddenly appeared and even "independent" punk material started going through corporate distributors. The symbol would have worked in the punk scene similarly to the way "parve" works at a food store, serving as a consumer key for those who are trying to remain Kosher from corporate art.

Among the responses I received from MRR readers about the idea of the symbol were a flurry of questions regarding the wisdom of creating yet another potential image to hoist on some trivial flag. After-all, shouldn't this scene be combating the superficial expressions, and attachments thereof, of a humanity that has fought wars over things entirely symbolic, over ideas that have been trivialized into expressions painted on banners? Well, perhaps we should. But do we? Have we? Will we?

In the past I have written about how a dominant elite of humanity has utilized irrational devices to shield people from look-

ing at themselves, from emerging into the light of knowledge: the knowledge that they are powerful, important human beings. Such devices have consisted of everything from celebrities (mythic heroes), to words, to symbols, to concepts. So effective have these devices proven that now we are surrounded by a completely irrational species. How irrational? Where's the rationality in a TV network editing out the word "fuck" from a movie that displays people killing each other? Where's the rationality in patriots who stands ready to defend a Red, White and Blue piece of cloth not realizing that everyday they piss, shit, spit, and walk on their country?

With human society so based on irrationality, it seems unsurprising that we in this scene have had more than our share to contend with as well; more than our share of people to deal with who look at reality as a fantasy world, a world where the superficial becomes all important, and a fashion or word is all it takes to define you as a person.

Recently my band Siren played a show with Pansy Division in Bakersfield, CA. During the latter band's set, the lead singer said something about liking "skinhead" boys. Well, it just so happens that there were those in the audience who considered themselves "skinheads," and they did not like the homo-erotic reference. So they attacked the band; and as they were escorted out by security they started chanting "skinheads, skinheads, skinheads," like flags flapping in a breeze. The wrong usage of a word magical to a certain group of people had once again lead to violence. But is there a right usage of magical words? Are there such things as "magical words?" When we're at shows do we have to watch our words? What about what we wear? If we allow our scene to be nothing but one based on superficiality then the answer is "yes!"

There is a seventeen year old kid attending the school where I work who speaks like one of the characters from mtv's Beavis and Butthead (I can't remember which is which). I'm not talking about using a few words here and there. No, this kid has patterned his entire vocal structure on that of a cartoon, including even the way he stammers and breathes. It's truly frightening, and thanks to mtv's alternative nation, he has found his way into the local punk scene, attending shows so that he can "mosh." I look at him at these shows, his blank eyes staring forward into the "mosh pit," his arms going up and down like a mechanical rabbit. Here is the person who is ready to act upon words, to listen robotically to whatever stage icon he chooses to worship, to wait for instructions on how he is supposed to behave. Here then is the potential threat, this boy's a time bomb waiting for a flag to wave.

Would I feel any less threatened if the flag he eventually decides on has a big "X" on it, and he pledges his allegiance to "Straight Edge?" Absolutely not! This is an individual who is suffering from a severe identity crisis, and what he needs is a psychological mirror, a way to see himself (if that is still possible). Perhaps it would be easier to deal with him, to help him find his reflection, if he was the only lost case in the scene; but unfortunately he is not: his case is becoming the norm, not the exception.

Lately, we in this underground scene have been meddling quite a bit with the mainstream, and the mainstream is full of people who have been brainwashed into thinking of life as a superficial game. As a result, our ranks are now being filled with those hungry for a fashion to believe in, a term to fight for. Should we in this scene satiate that hunger with more words or should we try to provide these wounded animals with an example of a scene that is anti-superficial?

Now more than ever is the time to attack the symbolic, the fashion oriented, the words, the flags. One good place to start in our scene is by ridding ourselves of these idiotic terms that we have been tattooing on our personas like war paint. "Hardcore, punk rock, riot grrrl, crusty, skinhead," who cares what you call yourself? The term is not as important as how you behave. I think I've lost count of how many times I've had somebody say to me, "so since you don't drink and do drugs that means you're straight-edge." Bullshit! It means I'm myself! I gave up eating animal flesh and doing drugs before I got involved in punk, before I had ever heard of "straight-edge." I don't like it when people throw me behind somebody else's flag, being a part of this scene has always meant that I enjoy being recognized as being my own person, not a couple of words.

I guess to a certain degree I'm a hypocrite on this one: since I entered the punk scene I too have used terms to categorize its members. Perhaps we can't entirely escape using terms to indicate at least to a certain degree who or what we are talking about, but I know there is more to a person than a crappy word. The same is true of the scene. Everywhere I look now, I see "punk" in the mainstream media. The corporate world advertising stooges have taken the flag and made it their own. But what did we expect when we played Capture the Flag with a power dynamic that has been making flags for thousands of years? The only thing left we have to show the cynical elite controlling our world is that we don't give a shit about the lousy flag they stole from us; give it back to us and we'll set it on fire. We're not playing this game! Or are we?

Getting back to the symbol: I guess I have to say that if this scene is worth a damn it doesn't need one, or any new flags. Unfortunately, so many "punk" labels are distributing records through Caroline (EMI) and Red (Sony); and so many bands are acting like money hungry capitalist thugs who would rob their own mothers, that something begs to be done! But what? Think! Boycott! Act! Talk! Be Yourself! Write your own book! Be creative! Make your own fucking symbol! Remember Betsy Ross is a myth, and half of those in the scene who once waved a banner of political righteousness are now working for a corporate structure as positive for the human mind as crack cocaine.

Destroy all flags!

I've been working through a temp agency for the last six months, first doing customer service for a yuppie housewares company, and now a permanent position as an Admin. Asst. for a payment processing company. I have one might say, become a corporate lackey: I work for a subsidiary company of twenty five hundred plus employees, and I work in the finance industry. I also make pretty decent (at least for me) money. And so now that I've become a toady of the movers and shakers I've also thought that it would perhaps behoove my future career goals if I broaden my social horizons. So when my pal Suzanne asked if I wanted to be her date to an Oscar party at Coconut Grove (a ridiculously expensive forties style supper club) I said "Heck yeah", jumping at the chance to rub elbows with my fellow corporate whores. *Phew, I really must watch those run on sentences – sheesh.*

Of course the big cunumdrum was what to wear, but since I said I'll never write about clothes again I'll be brief and say that as swanky as we looked, the phrase "big sore thumbs" immediately comes to mind. All these anorexic office harpies running around everywhere – I'm sure you know the type: rail thin, two packs a day *"I'd like decaf, non fat latte with half a packet of Sweet N Low at the bottom"* gals. And perhaps most interestingly a bevy of the most amazing looking call girls I've ever seen: these gigantic, gorgeous black women in skin tight either floor length or super duper skintight ultra–slit, red cocktail numbers and with legs that went up to their necks. To say that I felt like a drab next to these exotics of the night, is to put it mildly. I've never spent much time around kept women, and I've always felt a mild curiosity about the whole thing. I mean what a set up – nice clothes, jewelry, cash on hand etc.. Here were all of the fantastic looking women fawning over these short, dumpy, balding old guys – how hard could that be?

There was one gentleman, a slightly younger Marlon Brando look–a–like who with a mere snap of his Jimmy Dean sausage link fingers, had waiters running over with fresh towels to regularly mop the sweat off his ruby red porcine forehead and neck waddles. This guy also had this table of at

least six women hanging onto his every word with such rapture I was amazed. (At one point, Don Mafioso looked like he was going to have someone knee cap both Suzanne and I for daring to make eye contact with him, but that's another story.) So we're sitting there drinking our overpriced cocktails: $6.50 plus a tip for a vodka gimlet – holy cow!!! – watching the band and all the people dancing, when one of the Dolomite Babes plants herself directly in front of our line of sight, turns her back to us, throws her waist length hair around her shoulder and launches into the most amazing ass rotation, ala bump n' grind I have ever had the great pleasure of witnessing. Boys may be my thing, but I feel quite sure that both Suzanne and I would have paid considerable sums for the honor of shoving cash in this lovely creature's underthings. I will never be as female as that female, I was truly inspired. So there I sat thinking "Oh Lali, if you only weren't such a big prude and were actually capable of acting as if you like people who you really can't stand... You m'girl are in the wrong line of work." Then I thought about it; fucking someone who repulses you much less smooching 'em or even worse blow jobs – Ai yai yai... send waves of nausea rippling through me even as I think about it now.

A friend of mine tried to get me to work with her as a pro dominitrix a couple of months back, and while the lure of making a starting sum of fifty dollars and up an hour while wearing non-flame retardent, shiny clothes did appeal to my baser instincts; spanking creepy old men however, did not. I'm pretty self–conscious as it is, so how was I going to be able to cope with my income being based off of what icky men thought of me. Talk about your instant ego–crushing neuroses just waiting to be created. I couldn't cut it trying to be a nekkid maid a couple of years back, what on earth makes me think I could wallop dirty old men for cash? I can see myself belting some poor fella for asking me to do something I found nasty, but instead of being whacked, all he really wanted was to have me shove something up his butt. (I've been sadly forced to conclude that I'm just not destined to be a professional perv.)

This party was a side of life I've never really seen before. My life is really so insular what with punk rock and stuff – I never see the ultra–wealthy this close up and personal, and while I would like to be financially secure, these people were extremely weird, rude, and dressed with a complete lack of style or originality. The exception of course being the aforementioned *"Ladies"*. Several drinks, and some piss poor excuses for hors d'ouerves later, I decided that I was truly out of my element, and was quite happy to go home pull off my cocktail dress, heels, stockings, put on my jammies and make out with my pillow and cats for the next eight hours.

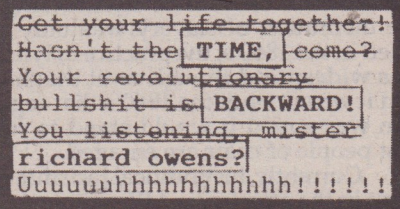
In addition to hobnobbing with the upwardly mobile, I joined a gym as part of my new identity. Near as I can tell all that's happened so far is that I'm blowing twenty one dollars a month for absolutely no purpose. I joined up about a month ago and only managed to drag myself there this Saturday. It goes without saying... I hated it. We had a bunch of houseguests for the Rip Off Rumble the other weekend who I thought about waking up at dawn to go work out with me; *"So what if we only stopped drinking and went to bed three hours ago, it's time to go! Go!! GO!!!"... "...and one–and–two and puke–and–hurl... C'mon 'ladies', touch those toes! "* Bleh... Anyway, Saturday morning, and I haul my sorry outta shape butt downtown to 24 hour Nautilus to meet Fred my personal trainer. Fred is what one might call in their more generous moments, a stump. Mr Freddy Fitness was tall, wide shouldered, thick necked, and dumb as a box of rocks – just what you'd expect from a weight lifting fitness buff. More importantly... and I'm sure you've all seen those nudie photos of Arnold Schwartzneggar that *Esquire* published a few years back... Wll we all know what **really** happens to men who lift a lot of weights. Heh heh heh. Good lord, I'm sure this little comment is going to earn me a rash of letters from indignant weight lifting punk boys: *"Hey man, I think what you wrote about guys who lift weights having tiny dicks is fucked, man. My girlfriend says that I'm hung like a horse, maaann. That's really, like y'know insensitive, duh errr, man."* She's humoring you babe, take my word for it, I saw those photos... First off Fred asks me what my goals are. *"Well lose five, ten pounds get in shape, nothing too drastic."* Fred shakes his head in disapproval at my meager goals, *"Not good enough"* he grunts. *"How about this Fred, I want a bull neck, Fred. Yep a big, thick neck. That's what I want and oh, yeah can you make me get so buffed–out that I no longer have breasts? I think that would about cover it Fred, a bull neck and no tits, whad'ya say ?"* Then I had the great displeasure of having my fat indexed, having the fat I do have manhandled, pinched between callipers, and then miscalculated by Fred the dumb ass who couldn't add simple double figure numbers and then average them without the aid of a calculator was less than uproarious fun. Needless to say, Fred and I didn't bond, and after glaring at each other as I failed to program the Stair Master to his satisfaction, I was even more dubious about achieving those Linda Hamilton looks that I crave. *Terminator* 2 era Linda Hamilton, golly what a sex pot, not only was her build physically perfect, she knew all about guns – what more could any guy want? Wake up Saturday morning, roll over and say You say: *"Morning honey what do you want to do today?"* She say: *"Go lift weights for a couple of hours, head over to the record swap and then go shoot things, howzabout you sugar pie?"* Sounds like domestic bliss to me...

Last but certainly not least...

If you ever get the chance, go see the Problematics from Indianapolis, I saw them a couple of weekends back and they just killed, best band I've seen in '96. Well tonight's Shape & Sculpt class.. and one–and–two– and blah–blah–blah...

XOXOXO

p.s. My friend Nellie adds the following to my list of *"Ten Ways Gauranteed Not To Get You Any"* the following: *"Do not under any circumstances tell me how you and your ex–girlfriend used to get into fist fights."* I would have to wholeheartedly agree. A good consensual smack between the sheets is one thing I suppose; you decking your girlfriend or vice versa is another, and I personally find it repulsive. In addition this tells me that one or the other of you is psychotic and needs to work on your self–control *issues*. Nice people yell at each other, yell at inanimate objects, or maybe even take a swipe at an occasional wall. Nice people do not hit each other. There, I have spoken. Nellie also wanted me to add something about condoms, but I can't recall what exactly – something about them breaking – however since I can't remember, I'll add this one: *"If the rubber breaks and you fail to tell me for fear of worrying me, I will be forced to consider emasculation as an acceptable solution."* Thereby really dashing your chances of getting any to a million teensy tiny little pieces. Altho' J.W. Bobbit is living proof that this need not always be the case either.



Up Union Avenue, past where Totowa ends and Paterson begins, that naive idiot Richard comes sasheing out of the Chinese take-out joint at 4:30 in the afternoon. He copped a set of crab sticks at seventy-five cents a pop. He's happy. In fact, he's elated. There's a buck fifty-five left to grab the bus to work the following morning.

As the naive fool, a tight-assed white boy, crosses the street en route to his apartment three black men, presumably middle-aged, follow the same path. The men have just returned from work, perhaps construction or some other labor intensive job, and they seem bitter. They've quite obviously been embittered by having to perform manual labor sixty hours a week to pay for dilapidated housing, miserable monoliths erected as monuments marking the progress of the American free market.

Crack. Richard, the tight-assed white boy, the gringo, doesn't bother to respond when he hears the cat-calls and jeers coming from the working men behind him. *White boy don haf ta work. White boy don do shit. He sit at home all day. Muddahfukah.* Gringo gets in his front door thankful that all his teeth are still in his mouth and both his eyes haven't been consumed by the swollen black and blue skin, the usual con-

sequence for responding or even acknowledging cat-calls and jeers. Cool.

Wait. That isn't so cool. Why in the world should I be thankful for making it through the front door with all my teeth intact. This incensed me. I was enraged. After I realized my head wasn't going to be kicked in, after I was in the sanctuary of my own home, the thought of being subject to such torment day-in day-out infuriated me. Fuck them. Fuck the totality of the black community if I, an ardent anti-racist, a passionate communist, an anarchist, a feminist-socialist, or whatever else I've decided to identify myself as in the past, am going to be tormented and belittled by the oppressed that I fight to free from the bondage of racism. It's completely fucked.

But wait. That isn't so cool. Christ, its totally irrational to perceive the situation this way. What did I expect when I moved into an apartment in Paterson? Did I expect all the blacks and Latinos in Paterson, New Jersey to embrace me affectionately accepting and appreciating my benevolent white boy political convictions? Was it realistic to expect the people of a city, people of color, who have been shafted by the dominant white society since day one to accept me into their community with unconditional affection? Of course not. Considering that the institution of slavery was only abolished in the 1860's, the practice of lynching was widespread though until the thirties, and it wasn't until the 1960's that segregation was ended it would stand to reason that people of color are enraged.

Currently, institutional racism is prevalent in the attacks on Affirmative Action, which conceded little, if any, political and economic power to blacks to begin with. Similarly, racism is still seen in the American Left. Look at the Gay Men's Health Crisis Center. Two former members, both black, are suing the organization for its discriminatory practices. And if racism is found in the American Left you better believe it can be found in every sphere of American society. To be sure, people of color are in bondage today, though this bondage is in the form of economic slavery: low wages, lack of oppurtunity, poor housing, etc..

Yeah, many readers might consider this stuff about racism and capitalist oppression common knowledge, but after being torrnented each day because I'm a white boy in an economically, and subsequently emotionally, bankrupt black and Latino community, I began to lose sight of this 'common knowledge.' The following information is also critical knowledge that slippe~ away from me when the cat-calls came flying...

...Lynching. Perhaps the most malignant manifestation of institutionalized racism is the system of violence that's established in order to maintain it. From the end of the Civil War (the postbellum period, the antebellum period being before the Civil War) through until the Great Depression, mob violence, particularly lynching and not urban race riots, attempted, and in may ways succeeded, in maintaining the antebellum black-white caste system in the south. During this period of outright white terror in the south, a number of historians hold that over 3,000 men and women were lynched, the vast majority being black. As will be discussed, many lynchings were indiscriminate, with little connection between the lynch victim and the alleged crime precipitating the lynching. Before dealing with racist violence, though, its necessary to look at possible origins of racism and the ideological base that would warrant slicing a black man's ear off and hanging it above one's mantle as a remembrence of a lynching attended by an audience of thousands.

An impressive number of activists and scholars believe that the beginnings of racism are found in the early Industrial Revolution, the beginnings of the free-market economy, as a justification for slave labor. Racist ideology maintains that one race, in this case the white race, is both intellectually and physically superior to another race, here African Americans. Thus, blacks are inherently inferior to whites, indeed, less than human. As a result African Americans don't fall under the same constitutional or governmental protection that whites do. Similarly, holding blacks in bondage, since they are less than human, is no different than working a farm animal. Nor is lynching an African American any different from shooting a dog. Actually its better because it maintains the black-white caste system that existed before the Civil War. Ahmed Shawki, a current socialist theorist, argues that, "As an ideology racism was consciously cultivated by the ruling class to justify the enslavement of Africans." In 1948, Oliver C. Cox, a sociologist, held likewise, arguing that the origins of racism were to be found in the early modern period (the beginning of the Industrial Revolution). This is where notions of 'racial masterhood' materialize in the form of the exclusive exploitation of a particular group of people.

And from the Reconstruction era to the Great Depression, southern white folks sauntered back home from a lynching without fear of legal action taken against them, nor the wieght of a guilty conscience. Perhaps a finger was snipped off the lynch victim, and put on a nightstand in a jar of formaldihide.

You, the cool reader (because the morons with little time for thinking about reality, after reading last month's *Time Backward*, have flipped past this column to the record reveiws already), are probably wondering what exactly is lynching. You're most likely also wondering why state and federal governments did nothing to prevent the lynchings of over 3,000 Americans between 1865 and 1930. A serious attempt 'll be made to relay the info I dug up on the issue, though I can't say that I understand such a sadistic phenomenon sufficiently.

The widespread practice of lynching was confined to the south. Mob violence and lynching were inextricably intertwined with the defense of institutional slavery after the Civil War. W. Fitzhugh Brundage, a historian, states: "[lynching was] one manifestation of the strenuous and bloody campaign by whites to elaborate and impose a racial hierarchy upon people of color." This you already knew because it was established above. However, in addition to the maintenance of a caste system, a peculiar sothern code of honor comes into play.

The southern code of honor I'm speaking of iconized southern white women, elevating them virtually to the status of the virgin mary, who southern 'gentlemen' were compelled to protect. The flipside of this perception of women is that black men were demonized as ravenous sexual beasts with an insatiable lust for southern white women. As a result of this code, lynching was largely understood in the mind of the American public as the retaliation of southern white society to sexual offenses against white women by black men. The population might not have approved of the southern method used for vindicating women, but they certainly allowed 3,000 men and women to be ruthlessly slaughtered: Lynching throughout the nation was mainly understood as a vigilante response to 'negro criminality' and black attacks on white women, much like a man murdering his wife for adultery is understood these days as a 'crime of passion.' Scholarly research, however, reveals that less than one-fifth of lynch victims were accused of sexual offenses.

By and large, the men and women lynched were often victimized for petty theft, refusal to comply with a white employer's demands, or for simply being 'uppity.' If the alleged offender wasn't found by the lynch mob, then a relative (in one case a sister), a friend, or any African American was acceptable. This presupposes that it is the black community, then, and not the individual, who is responsible for the crime. Lynching, then, served mainly to preserve the status quo, the black-white caste system.

The typical lynching began with a community of white folk being aroused by an all-too-often bogus offense. A mob would mobilize, then pursuing the soon-to-be lynched. The southern lynch mob, as one researcher indicated, took one of four forms: the posse, who served as a vigilante calvalry; terrorist mobs, a KKK sorta thing; private mobs, a lynch mob abstracted from the community; mass mobs, the totality of a southern community, complete with lynchers, audience, and the victim responsible for the celebratory slaughter.

It's worth noting here that the majority of non-black lynch victims who were white tended to be southerners in favor of Radical Reconstruction after the Civil War, a programme which condemned the practice of lynching and the institution of slavery. Also, many of the men and women lynched in the south west were Native

American and Mexican, further supporting the idea that lynching was an integral part of a system of individual and institutional violence preserving the racial hierarchy.

No serious government campaign to end lynching materialized until the twenties. Woodrow Wilson, though, made a sincere appeal to the nation, demanding that lynching come to an end. The same president also put through the first executive order segregating all federal offices.

Now, lets look at real lynch cases, and discover what the American public supported, and the federal government refused to stop.

An NAACP study from 1918 published accounts of 100 lynchings from various newspapers and their own research. Though I won't cite all of them, it is necessay to elaborate on a few.

Georgia, 1899-A black man, Sam Hose, was pursued by a mob for arguing with his boss over wages. While the mob was after him, the charge of raping his boss¢s wife was added. Once caught, Sam Hose was burned at the stake before a crowd. Prior to the execution, Hose was tortured. His ears, digits, and other parts of his body were cut off. Before his body was completely incinerated onlookers smashed the body to bits, walking off with 'remem4erences' of the affair. Those who didn't grab souveniers before this paid 25¢ for them afterward.

Tennessee 1901-A black woman, Ballie Crutchfield, was murdered in luie of her brother. Her brother stole a purse, was captured by a mob, and escaped. Ballie Crutchfield was then implicated in the theft.

Mississippi, 1904-Luther Holbert and wife were burned at the stake before a crowd numbering around a thousand. Luther ~S accused of murdering a white plantation owner, while his wife wasn't implicated in the murder. Two other black men were shot to death before the slaughter for refusing to stop for the mob when ordered. Apparently one of the men shot resembled Luther Holbert.

South Carolina, 1906-Willie Spain, a black man, was arrested for 'scaring' a white child. Soon after he was acquiesed from the ~ail by a mob who strung him up and hung him. After hanging, the mob shot 500 bullets into Willie Spain.

Oklahoma 1911-Laura Nelson was lynched with her son of fifteen for allegedly shooting a deputy sherrif. Her son was not implicated in the alleged murder, despite being hung. Before hanging, Laura Nelson was raped repeatedly by mob members. i

Georgia, 1911-Two black men were arrested, one for attacking a white woman, and the other for "'loitering in a suspicious manner.'" Judge Chas H. Brand, who brought the alleged attacker to Monroe jail, was offered troops to protect the prisoner by the governor of Georgia. Brand refused on seperate occasion, as well, stating:"'[I] would not imperil the life of one man to save the lives of a hundred Negroes.'" Both arrested men were taken from prison by a mob and lynched.

Georgia, 1918-Sidney Johnson, a black worker on a white owned plantation, shot and killed his employer. A mob was mobilized, pursuing Johnson for a week. During that week the mob lynched Will Head, Will Thompson, Hayes Turner, Mary Turner, Chime Riley, and four unidentified black persons. Mary ~Turner, who was chosen by the mob because she profusely vocalized her husband's innocence, was hung by her feet because she was pregnant, doused with gasoline and set ablaze. Before she was set aflame, her stomach was sliced open, the baby falling to the ground. When Sidney Johnson was found his body was severely mutilated. After this fiasco 500 African Americans fled the region.

Mississippi, 1918-Four black men and women were lynched. They were suspected by the white community of collectively murdering a prominent white doctor. Their ages were, perhaps most shocking: Maggie Howze was 20, Alma Howze was 16 (and also believed to be pregnant), Andrew Clark was 15; and Major Clark, 20. One observer stated that Alma was so near child birth that after the slaughter the movements of her unborn child could still be seen.

This, my friends, is lynching. This is racism in America, and the African American heritage that black men and women carry around so bitterly. Of course this oppressive baggage includes currently closed doors of oppurtunity and racist violence in black commutnities daily. So, (and this is perhaps m me to understand than you, the reader, the advanced revolutionary) next time you, if you are white, get jeered at or shoved or even cracked in the teeth, remember the driving force behind that aggression.

The ruling sources used on lynching should be read by those interested. The authors of these works did exhaustive research, as well as providing brilliant analyses of their findings. There's no way I could've covered a zillionth of what's in these sources, so dig them up on yer own: Lynching in the New South: Georgia and Virginia, 1880-1930, by W. Fitzhugh Brundage. (University of Illinois Press, 1993.); *White-Violence and Black* ResDonse: *From Reconstruction to Montgomery*. by Herbert Shapiro. (University of Massechusetts Press, 1988.); *NAACP: 30 Years of Lynching in the U.S., 1889-1918*. (Arno Press & the N.Y. Times, 19969.); *White: Rope and Faggot*, which is part of the same series, *The American Negro: His History & Literature*, as the work before it.

(Don't be a moron—'Faggot' refers to the kindling wood used for burning people a the stake. This use of 'faggot' dates back to the salem which trials, when witches were burned at the stake. Homosexuals were also burned at the stake, which is where the 'faggot' as a homo-bashing term comes into the picture. This is also why cigarettes in England are called fags.)

For further info or feedback, write: 181 Wayne Ave., 2nd Floor, Paterson, New Jersey 07502. Thanx.

Mad Prof. Mike's Headbanger Movie Reviews

Hello, America!! This is Mad Professor Mike with The Headbanger Movie Rumination!!

Y'know, folks. Something just occurred to me, the other day, as I walked out of a Roman Polanski double feature at my neighborhood revival theater. By golly, it's 1996. This is the year that Rosemary's Baby would be turning thirty. True, the movie, ROSEMARY'S BABY was made in '68. But it's set in '66. It never really occurred to me that little Andy the AntiChrist is a Gen Xer, just like me.

And if you look around you, it kind of makes sense. I mean, churches are still standing. The pope is still around. Things have been shaken up in Mia Farrow's life, the past few years, but she's still standing. We're slouching towards the millennium, but things are no more screwed up now than they were ten years ago.

Of course Rosemary's baby is a Gen Xer. He hasn't nearly lived up to his potential.

So, what do you think is up with Rosemary's kid, these days? He's probably living in Berkeley, or maybe Seattle. He was in a band, for a while, but it really didn't go anywhere. I can just picture him now, funky cat's eyes illuminated by the glow of a black and white TV tuned to **The Simpsons**, just come home from his part time retail job in a video store to enjoy a can of generic brand beer and a dinner plundered from his room mate's stash of Top Ramen. I bet he majored in the liberal arts, and didn't finish his BA.

Poor Rosemary's Baby. I bet he's a real disappointment to his dad.

* * *

Terry Gilliam's new movie, TWELVE MONKEYS is based, in part, on a 29 minute, black and white short film from 1963 that has been called, by some critics, one of the best science fiction movies ever made. For once, I have to agree with a bunch of cappuccino sipping film historians.

The movie is Chris Marker's LA JETÉE, a movie with so many layers, with so much philosophical meat to it, that seeing it is like having an existential brick driven through your forehead. LA JETÉE makes 2001 look like STAR WARS.

LA JETÉE is about nuclear holocaust survivors living beneath the burnt-out rubble of Paris. Because the survivors live underground, and because of the shock of the holocaust, the concept of passing time is forgotten. The survivors live in a pocket of time without a past, and without a future, just like all the Deadheads, now that Jerry

Garcia has croaked. That's when a poor schmuck gets tapped to be a guinea pig for some time travel experiments, and the ideas of memory and time get thrown into a blender with depressingly French fatalist results. The amazing thing about LA JETÉE is that it's not really a movie. It's a series of black and white stills that bleed into each other. You can see TWELVE MONKEYS without diminishing the effect of LA JETÉE. TWELVE MONKEYS is a great time travel movie. In terms of sheer coolness, LA JETÉE kicks TWELVE MONKEYS' butt so bad, that TWELVE MONKEYS can't ruin any of the surprises of LA JETÉE.

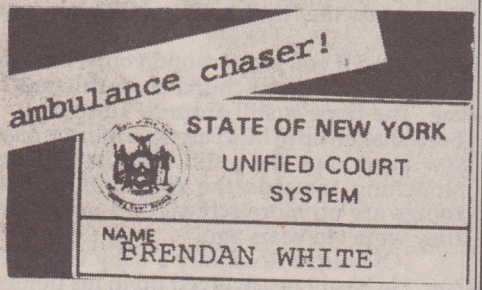
Chris Marker's LA JETÉE is in the public domain, and can be found in lots of bootleg video releases. Look for it. It's worth it.

LA JETÉE gets four headbangs.

Later.

I'm at profmike@dnai.com

I'm at www.darkcarnival.com



Most of us have our share of enemies. This is an almost unavoidable fact of life. Two places where this is most evident is in the world of punk rock and in the world of law. Since both of these worlds attract miserable, obnoxious people full of strong opinions, this hardly can be considered a surprise. At the same time, members of both communities are capable of using their energies in various ways. Although they will generally figure that they are doing the right thing (either for themselves or in general), there will always be someone who disagrees. As much as we would like it to be otherwise, sometimes these disagreements simply can not be resolved peacefully. In fact there are many who would argue that there are situations where they *should* not be resolved peacefully or lawfully.

Although disputes between individuals can turn ugly, when governments are involved, the results can be positively catostrophic. For the most part, individuals must take personal responsibility for their actions. Granted, certain types of unfairness exist. For example, a bully can often get away with immoral and otherwise despicable behavior. Ultimately, however, he would likely have to face the legal consequences. With governments, it is obviously more complicated. First, the government is not subject to the law in the same way that citizens are, but only when they decide that they will be. Second, and more importantly, the government is not an actual person (obviously). What this means is that, when the government has a dispute that it can not resolve through "legitimate" means like bribery and economic sanctions, it must find people to fight its battles for it.

I don't want to go into a long discourse on warfare; it's always been with us and it probably always will. Furthermore, for millennia those in power have been able to get those under their control to serve as the military, either through slavery, the draft, or other means (such as slick advertising and economic duress). The point remains, however, that those who are doing the actual fighting rarely share the same goals as those calling the plays. Some feel that this does not matter, that it is their duty to fight for their country. Others feel that war of *any* kind is wrong, and refuse to fight on moral grounds. Most people fall in the middle, however, and this is where the problems arise.

Wait a second. There is no draft in the United States, is there? That's right, there isn't. We have an all volunteer military. Since this is already discussed elsewhere in MRR, I won't go into the issues involved here. Instead, I want to talk about the government's power to draft in general and the Selective Service System in particular.

As most of you are aware, all young men must register with the Selective Service System on reaching the age of eighteen. Technically, they must register within the period one month before and one month after their eighteenth birthday. After this they face a federal criminal penalty of five years in prison and a fine of $10,000. Obviously, this is a pretty serious incentive for most people to comply with the law. People who fail to register during this time may still register at any time before their twenty sixth birthday, although this does not automatically exempt them from the possibility of criminal punishment. Instead, they only face this risk for a period of five years from the date they register. This is due to the five year "statute of limitations" for the offense. (Statutes of limitation are periods of time in which the government must act in order to prosecute a suspected wrongdoer. This is done in order to give some guarantee of stability to life so that a person does not need to live in fear for his entire life because of a past action. It also encourages the government to act swiftly in prosecuting crime. Sorry folks, but there is no statute of limitations for murder.) Anyway, those who refuse to register at all before their twenty sixth birthday can still be prosecuted until they are thirty one. I must point out, however, that few people actually are prosecuted under this law. This type of punishment is generally reserved for those who publicize their failure to register.

The government has another, arguably more potent weapon to coerce young men into registering, one that many of you may be well aware of. Anyone who fails to register is ineligible for many kinds of federal benefits, most notably government employment and student loans. Although this may seem unfair and sexist, since women are not required to register, but the United States Supreme Court has held that these sanctions are legitimate. I have known many people who had no intention of registering, but were left with little choice because they needed a student loan. However, for those willing to wait until they are twenty six or older, it may be possible to get a letter from Selective Service enabling you to get a loan.

Why resist the draft when the draft does not even exist? Many resisters are pacifists who do not believe in warfare. However, such people may avoid military service by claiming Conscientious Objector status. I have been a Conscientious Objector since I was 14. (1980, the year President Carter reinstated registration.) However, to qualify for this, the person must have a deeply held moral opposition to war and violence *of any kind*. This is a difficult (if not impossible) standard to live up to. What about the many people who simply oppose military actions because they disagree with the governments goals or actions. This is not sufficient to become a Conscientious Objector. The government, if it should choose, could force these people to serve in the military or face criminal sanctions. Even if this does not happen. Many people, including Conscientious Objectors, just do not want to cooperate with the U.S. Military in any way, and feel that by registering they would be complicit in the war machine.

I am not advising anyone not to register. First of all, this itself is illegal. Second, as an attorney, it would be entirely wrong for me to encourage anyone to break the law. Most importantly, given the harsh penalties that come along with the choice not to register, far be it from me to advise anyone to take that kind of chance with their future. On the other hand, many of you may feel that this is a legitimate course of action and you should know what the stakes are should you choose to pursue it.

You know, now that punk is about 4/5ths through its 15 minutes of fame, we in the underground can all pretty much breath a collective sigh of releif. Yes, I know that the labels are still on a punk feeding frenzy, but those people are so out of touch with the real world, they always run the trends into the ground, and then wonder why the hell people aren't buying anymore. Then one of them gets lucky and uncovers something exciting and new, and like rabid dogs the others will be leaping on it long after it's died, too. The important thing is, the people are about sick of it. GREEN DAY and RANCID will probably always be pretty popular, just as PEARL JAM and some others made it through the so-called grunge trend,

but for the most part, all this foolishness is about over. When we were living through it, I kept saying "Someday we'll all look back on this and laugh", so hopefully that time is soon.

The immense popularity of punk made quite a few incredible things happen, though. The Man Formerly Known As Johnny Rotten has evidently reformed the SEX PISTOLS. Jerry Only has gotten the MISFITS back off the ground after talking about it for ten years. SEVEN SECONDS and D.R.I. both discovered that maybe they do have a hardcore bone in them and put some punk stuff on their new albums. Rock journalists at all the big magazines suddenly remembered that they were in the punk scene years ago, and went to that GERMS concert in '79, hung out with Lee Ving, and all kinds of other stuff. And of course, working at a record store, I got to see all the pretentious punk compilations and new bands that were flung at us. That's all not to mention all the corporations like Coke and Chevrolet that had to rethink their ad campaigns, and magazines like Details that had to deal with this weird new fashion trend. Through all this, a few people kept their sanity and dignity intact. Some labels and organizations pulled back and went farther underground, some people got disgusted and quit, and some people refused to be made into some kind of bullshit poster children. Pushead, who used to write for MRR and do reviews, and who has a cool label, refused to use his long involvement in the punk scene as an advertisement campaign, and didn't sell out to any big labels. Danzig, believe it or not, acted with a large amount of self respect and refused to even comment on punk or the scene in any way. The RAMONES broke up (right after they play that last gig.). I don't begrudge the bands that got popular their popularity. Some of them, like NOFX and THE OFFSPRING, are talented musicians who have worked hard for over 10 years, and are dealing with their popularity with integrity (barring a couple of Mtv videos). They didn't screw up the scene. Neither did the corporations, or the skinheads, or the metalheads, or the sell outs, or the bogey man. Those people periodically take our scene, like a child with an ant farm, and shake it up, and it's up to us to put it right. Seeing something you love and trust, and something you've put a lot of time and energy into, turned into a fucking circus is horrifying, and no wonder some people threw up their hands and quit. But now we need to get our shit togather. And one more thing, enough with this ridiculous young punk vs. old punk bullshit. Give me a fucking break. We're all in this together, and everybody has problems. If you really need someone to feel superior to, find a better reason than age

Now, on to the life's blood of our scene (along with 'zines, of course), demos... We start with BOSSMAN, who play some pretty decent, bouncy garage punk. Not a lot of originality to speak of, but they have their moments. 7 songs, good production 4413 San Marino Dr./ Salida, Ca. 95368. WAWN play heavy New York hardcore inspired stuff (kind of reminds me of TRIP 6, who I've always liked). Distorted, heavy music with mosh parts and gruff vocals. If you do this stuff right, it sounds really good, and if you do it wrong, it ends up sounding macho and stupid. These guys do it right. 6 songs, good production. Bienwaldsrt. 16/ 76187 Karlsruhe/ Germany. SKEPTIC TANK play enjoyable, snotty hardcore with style and humor. They're real tight and together, and have catchy songs. Get these guys a label! 13 songs, good production. P.O. Box 686/ Salt Lake City, Ut. 84110. And an extremely enjoyable blast from the past is a tape featuring THE BASTARDS, an old Finnish thrash band that was around in 1980-1984. They play some great old style intense blasting thrashcore. I tell you, folks, the European thrash bands of the eighties are the shit! MOB 47, THE WRETCHED, RAPED TEENAGERS, NEGAZIONE, TERVEET KADET, L'A'RM, SKRAPS, GEPOPEL, DECLINO (one of my most favorites), and many more are some of the best hardcore bands ever. Seek them out. You can get this tape, with 40 songs (about half are live) from J-P Muikku/ Kielokatu 7 as 2, 80130/ Joensuu, Finland. The MUTE-ANTS play very tuneful, mid-paced punk with some RAMONES touches. For those of you who like your punk more melodic (but not too poppy- there's a difference between melodic and poppy). 6 songs, good production. For more info call (407) 451-3268. DIE CRUISIN play horror punk all the way, and I love it. Mid tempo, catchy music that sounds quite inspired by the MISFITS (especially on the song "Hanger 18"), this is a great tape. The only bad thing about it is the production's not that great, but I've heard much worse. Good stuff. 15 songs, ok production. 16739 Old Manchester/ Grover, Mo. 63040. The new SUBMISSION HOLD demo is out, and it's as good as the first one, possibly even better. This is one of those rare bands with loads of talent, charisma, and imagination, and all levels of punk are covered here- fast, slow, and experimental. Musically, they make me think a bit of the DEAD KENNEDY'S, but they have an outraged female on the vocals, which changes the sound a bit. This is a band to watch out for, and get their tape. 13 songs, good production. P.O. Box 21533/1850 Commercial Dr./ East Vancouver, B.C. /VSN 4AO Canada. Another interesting band is SHOUTBUS, who play some original punk/ hardcore with a lot of weird flourishes, and a lot of power as well. They kind of remind me of the first MINUTEMEN ep "Paranoid Time". Great stuff. Good production. P.O. Box 3104/ Merrifield, Va. 22116. THE STENCH MOB play mid-'80s generic thrash: fast pace, bouncy bass, tinny distortion, you know if you like this stuff (I do). 7 songs, decent production. P.O. Box 1892/ Vashon, Wa. 98070. THE SWEATHOGS play total thrash/ stenchcore with screaming eagle vocals and a lot of strange tempo changes and breaks. This should appeal to most crusty punks, it's pretty crazy. 19 songs, good production. P.O. Box 966/ Bothell, Wa. 98021-0966. F.M.D. also play some violent, manic thrash, a bit like HELLNATION, but more noisy. Very intense, I like it. 18 songs (including a MINOR THREAT cover), decent production. P.O. Box 12401/ Memphis, Tn. 38182 0401. PUCKERED STARFISH are back with another tape of mid-tempo goofy garage punk. Not really much more to say about this, except 5 songs, decent production. 3829 Pecan Ln./ Las Vegas, Nv. 89115. DEFACE features ex members of ATTITUDE ADJUSTMENT, and they pretty much carry on in the same tradition, playing solid, high energy hardcore with a constant pace. 4 songs, good production. 3620 Bickerstam Lafayette, Ca. 94549.

That wraps it up for this month. As usual, I'm at P.O. Box 2584/ Conroe, Tx. 77305.

RocknRoll McDonalds

Everyone in McDonaid's is fucking insane. The customers, if not crazy just for eating the food, either have an incredibly bad attitude or seriously belong in an institution. Speaking of attitudes, the managers (who have been brainwashed by one too many training videos) believe that the employees are their enemies and slaves. The employees, on the other hand, are crazy just because they work for a corporation that encourages unhealthy eating habits, slave labour, and fascism. Okay, not fascism, but you get the point. McDonald's is evil and everyone has to do whatever they can to put it out of commission. Perhaps the managers have been sucked too far into the McDonald's "trap" (nevermind the fact that they're pricks), but you, Mr. Customer, and you, Ms. Employee, may still be able to do something about the establishment that will eventually bring you and your town down. "But Alana," you ask, "What can I do to make life hell for my local McDonald's Reastaurant?" . Here are some of my own ideas to get you started, but feel free to add to the list...

A) You want fries with that?

If you work at a McDonald's, you know what it's like to work your ass off for less than minimum wage. Everyday you have to put up with rude customers and even ruder managers. Here are some things to do if you're having a particularly frustrating shift: 1. Next time you go to the cooler, bring something sharp along with you. Use your pencil, key, etc. to poke holes in the bottom of some of the milk shake or ice cream mix bags. You could dump some juice or milk on

the floor while you're at it. Pretty soon, the ice cream/milkshake mix will leak all over the floor, and you have made one hell of a mess. This is my favorite. 2.1f your store uses an "L" shaped metal thing to lock the doors, steal it. On your next shift, lock all the doors. Now no annoying customers can enter the restaurant. That'sprettyfunny. 3.1f you have a chance to steal the manager's keys, do it. Now you have access to free food, and all the money in the tills (not to mention that particular manager's car). Remember not to steal from your own till, or you might get fired (oh well). 4. Always remember that everything at your store is yours for the taking (as long a manager isn't around). This includes Happy Meal toys, soda, cookies, training videos, and whatever else you can think of. After all, however much they're paying you just isn't enough. 5. If they ever send you out to clean the parking lot, bring plenty of nails along. Put the nails behind every tire of every car, at a 45 degree angle pointing towards the front of the car. Then, blame all the popped tires on "a couple of hooligans" that you saw running around the lot. 6. If you're really frustrated, try tossing a few Ex-lax into the coffee. That oughta cheer you up. 7. You know those cans they spray the fake plants with? Use one like a blowtorch (you know how to do that), and light the customers on fire.

B) The customer is always right

Yep, as most restaurants do, McDonald's believes firmly that the customer is ALWAYS right. This is true even when the customer is an asshole with blind disregard for everyone and everything around him. This is where you, the disgruntled corporation-hating punk customer, comes in. Here are a few things that even you can do to take your local McDonald's down: 1. Like everything else at McDonald's, the garbage bags are made cheap. That is why, when you pour hot water (available at the front counter) down the side of one, the bag melts. Now, when someone goes to change the garbage, there will be water and garbage all over the place. Yipee. 2. Speaking of garbages, why don't you just throw all of the trays you can find into the cans? Now the restaurant has no trays. Whoopee. 3. On a busy day, it is fun to tie up the line with stupid requests and screwed up orders. Why don't you ask for a 69 piece McNugget? You could also order a cheeseburger "with extra cheese, no mustard, extra catsup, extra onions, lettuce, tomato, a real little dab of mayo, and make it well done...oh wait, I don't want cheese anymore. Just put extra lettuce on it...". Well, you get the point. It's fun to order a soda "with just 4 pieces of ice in it", too. Remember to change your order several times, ok? 4. If you plan on a big order, start off by telling the cashier you just want a soda. After they give a total and get ready to take your money, add an item. Keep saying "That's it!" and repeat this process until you have what you wanted. Then complain that your fries are cold. 5. There are lots of things you can do to mess up the drive thru. If you drive up to the sign, reverse, drive up, reverse, and so on, this will cause a loud "~ong" to be heard by the headset wearer over and over. Believe me, that gets really annoying. 6. Here's another drive-thru prank. Simply drive up to the sign, turn your engine off, and go inside the restaurant to eat. If they ask, tell the manager that your car stalled and you will have to call the motor club. This can go on for as long as you like. 7.0r~ more for the driv~thru. Just put a sign that says "SORRY, DRIVE THRU CLOSED - MGMT" on the drive-thru sign. If you are more adventurous, use traffic cones and the same sign as above to block off the drive thru. I think that one is self-explanatory. 8. Did you know that McDonald's accepts phone orders? All you have to do is call your local McDonald's and claim that you have a large order that you would like ready for pickup. You supply a fake phone number, fake name, and fake order. To really piss them off when you don't go to pick it up, include mass quantities of things people never eat in your "order" (this includes Filet 'o' Fish, pizzas, double quarter pounders, 20 pice McNuggets, etc.). If you suspect that they will call to verify the order, just say that you're at a pay phone.

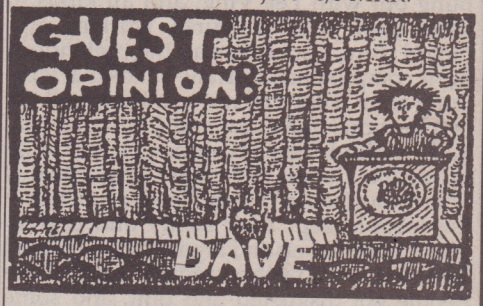
9. Want free food? Next time you go through drive-thru, as soon as you get home call the restaurant and complain that your order was messed up. Most of the time, they will just ask for a name and then the next time you go in, if you say you called and give the name, you will get free stuff! Another way to do this is to come back in the restaurant after you go through drive-thru (with the bag) and say they forgot something. 9 times out of 10, they will just give it to you.

C) McDonalds? What the...?

I am surc there are 1 or 2 people out there reading this who live in a town with no McDonald's. Even though you have no "McHelln to play with, there is still a way you can do your part to terrorize corporations. You see, EVERY town has a gas station, and gas stations can be great sources ot amusement. 1. Gas pumps usually lock up with regular combination or pad locks. Take a few locks over to the ol' gas station and simply shut them down for a few days by locking up every pump. 2. Gas stations use looooong metal poles to measure the gas in the ground everyday. Just go steal these poles some night when you have nothing better to do. They should just be leaning around the back somewhere. 3. If the gas station has a slurpee machine, just pull the handle down and leave it down. Then watch the clerk cry when he sees the slurpee all over th~ floor. 4. Light the gas nozzle like a blowtorch, and then fry anyone that comes near you.

As you can see, there are tons of little things you can do to put your local corporation out of business. Why would you want to do that? ~nyone who has ever worked for one knows why. They degrade their employcos, into slaves, and nothing more. They treat the consumers like idiots by putting out mind numbing advertising that would insult the intelligence of a two year-old. Perhaps most importantly, they suck up tax payers' money to add to the wealth of Mr. Billionaire, the corporation owner. So, if any of you punks out there are feeling screwed up the ass by your local big business, or else if you're really bored, go ahead and try some of the above suggestions. In fact, why don't you make up some of your own? We all need to do our part to put corporations in their place. Don't consider it illegal (most of it isn't)... consider it a public service.

Please send us your story about a job you've had, good or bad, or some scam or revenge thing you or a friend or co-worker pulled in order to maintain their sanity, dignity, or ability to keep on going. All stories will remain anonymous. Address to 'Hand Jobs' c/o MRR.



For years now there's been a record store in Pittsburgh that has managed to supply alot of great punk records. Unfortunately over the past few years they've started carrying less punk and more mainstream music. Recently they've seemed to hit rock bottom and the store has fallen under a boycott. This is the reason I'm writing this article.

The store,s name is Eide's and the reason for the boycott is that Eide's is now carrying a complete line of Resistance Records merchandise, which happens to be a white-power label. The boycott has involved many people as well as a new Pittsburgh organization called New Youth Culture. I'm not even going to waste anyone's time talking about how pathetic racism and nazi glorification is; anyone with an ounce of intelligence already knows this. What I want to address is the issue of tolerance. Tolerance which white-power advocates have for no one but which they whine and cry for themselves. Tolerance which we can't afford or allow for these small-minded, brainwashed, dead rotting insane fuhrer worshiping tragedies of human flesh—hiding behind freedom of speech as though they're great believers of personal rights. They're concerned with their right to spread their demented message but unable to respect the most basic rights, such as the right to live peacefully, for non-whites. Believing themselves to be the master race, stereotyping all other races, I believe it's fair to say that the only group that can be accurately stereotyped is the racists themselves. Fearful and ignorant, brainwashed and unable to see that their need to feel superior to others comes from their own insecurities.

COLUMNS

Although Greg Eide (owner of Eide's) has gone on record calling the white-power ideologies ridiculous, he takes the position that as long as he's making money and it's legal, he'll continue to carry Resistance Records. Quick to defend the white-power beliefs as freedom of speech, my question to Greg Eide is this: What about the rights of the people that will fall victim to nazi hate groups he now helps to support? Anyone who has any morals and distributes to Eide's should refuse to deal with them until they stop carrying all white-power merchandise. This seems to be the only way to reach Greg Eide, through his wallet, as he's already ruled out rational thinking and human compassion. Eide's can be contacted at (412) 261-0900, but I must stress the fact that most of Eide's employees are not responsible for Eide's refusal to remove this section. Greg Eide and salesperson Joe Foley (the white-power advocate ordering from Resistance) are solely responsible.

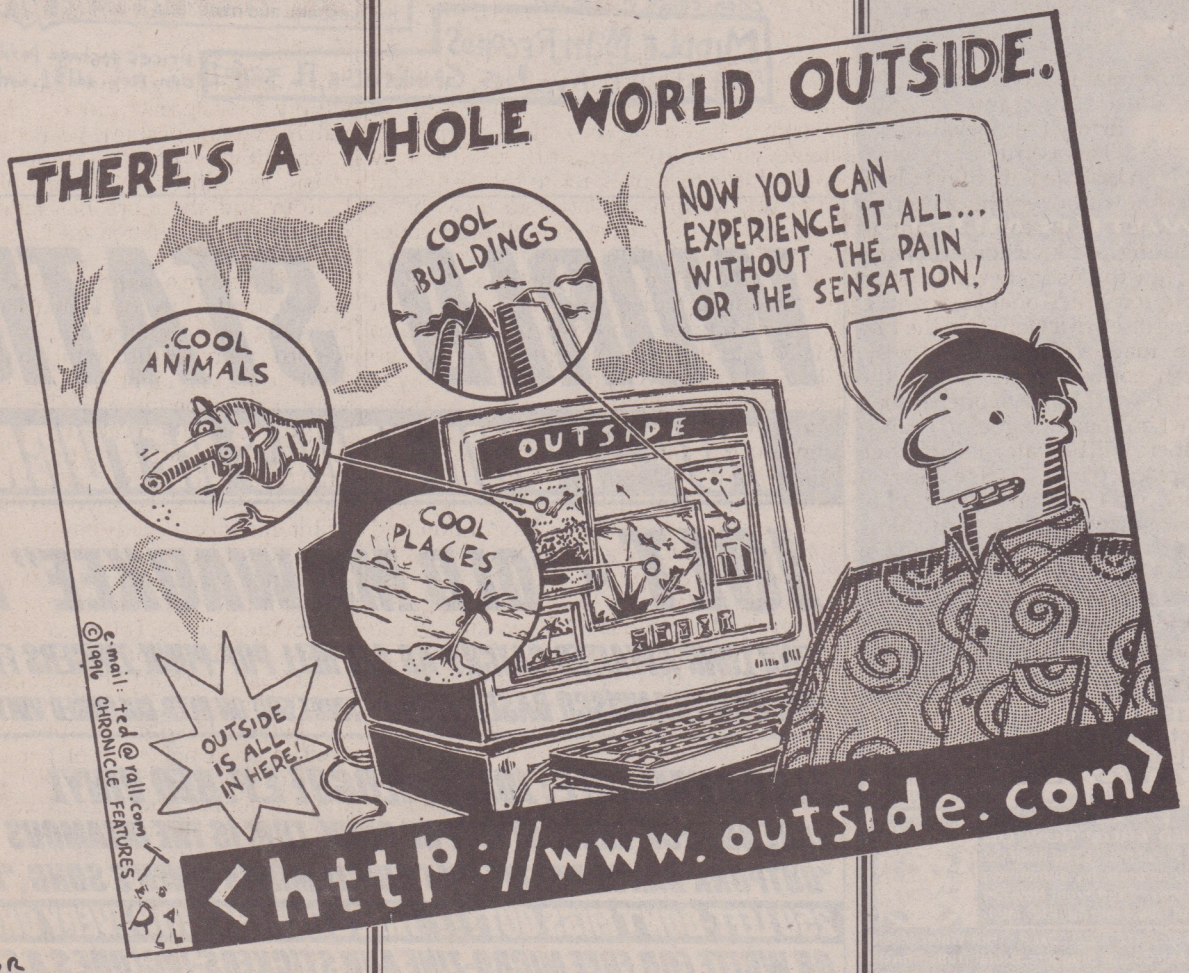
Spokesperson for Resistance Records (whose full name I'm not going to mention because he's already getting too much publicity from this so I'll just call him Greg Inferior) Inferior boasts that Resistance grosses $250,000 annually and that labels such as Metal Blade, Roadrunner, and Earache are thinking of starting white-power divisions. Resistance has become a well organized business. It is tolerance that has allowed a movement like this to gain this much momentum in the first place. These narrow-minded bigots must not be allowed to gain anymore momentum.

Recently in Punxsutawney, Pennsylvania the KKK has been battling with the school board of the local schools for the right to recruit in the local high school. Maybe they should contact Greg Eide; having the KKK recruit in his record store could help boost sales. I encourage everyone to act now and do as much as possible to prevent this racist scum from contaminating our communities. Networking can help us all be more aware of racist activities.

Just as I was about to wrap this up, a friend called and informed me that Eide's has removed the white-power section, no doubt due to pressure that Greg Eide vowed he would not bow down to, however they have now tried to conceal the white-power items by mixing them in with the ska and oi section. Sorry Greg, nice try, but not good enough we want more than out of sight, out of mind.

The only aspect of this situation I can make light of is the fact that Resistance and people like Foley have to rely on someone like Greg Eide who openly denounces their beliefs to help spread their message. I would think that in most nazi's eyes, Greg Eide would be considered a race traitor for his denouncement of their movement. I guess white-pride doesn't go as far as it used to. Like Greg Inferior, I am also involved in a band and record label but I have more pride in my beliefs than to rely on someone who I would consider to be an adversary for their help. Also, for the record, we used to deal with Eide's but not anymore.

I can be reached at P.O. Box 71287/ Pittsburgh, PA 15213. Also, another good guy to contact is Terry Pawn who is a very active, dedicated individual. Terry can be reached at P.O. Box 267/ N. Carlisle, OH 45344. Dave, Rotten Propaganda, Human Race advocate



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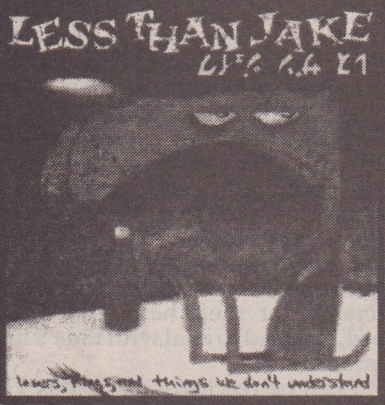

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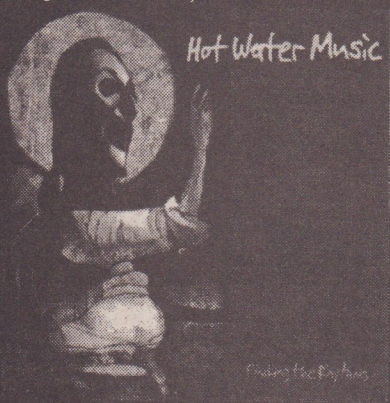

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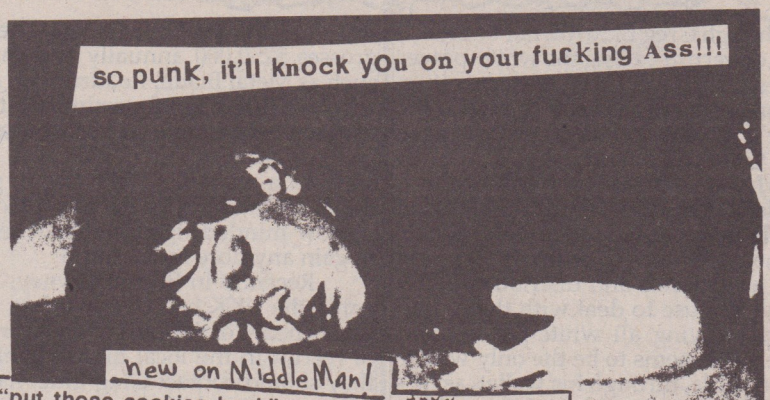

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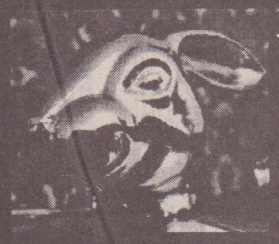

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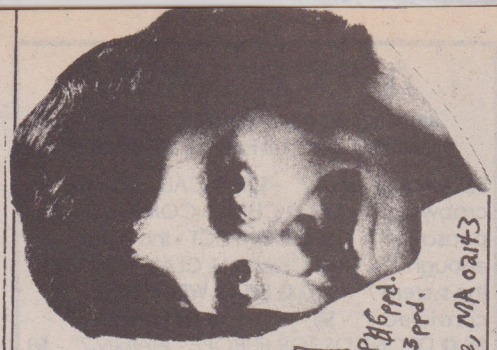

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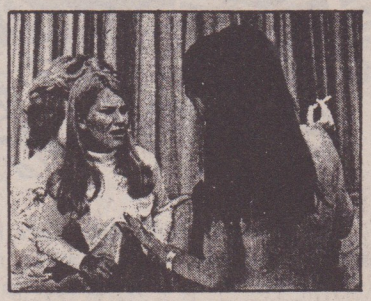

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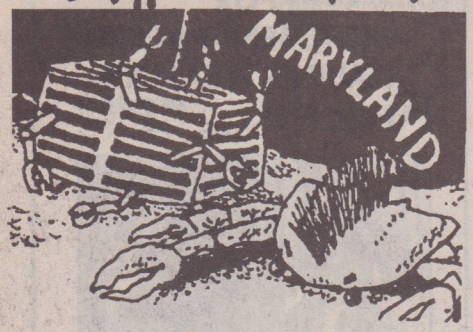

It's been some time since there has been a Maryland scene report. However, this report is a little different. It covers an area of Maryland that is geographically separated from mainland USA by the Chesapeake Bay. The peninsula formed by the Bay and Ocean is called the DelMarVa peninsula. It is an area that is off the beaten path of Metropolis but has a culture of it's own.

Along with rural farmland, there is a passion for underground, alternative lifestyles and music. Although not completely unified among all parties in the "scene," this area has seen a growth in interest in original, alternative music. This renaissance has been festering now for about five years now and many bands have formed or have gotten their shit together.

In the "got their shit together quickly" award goes to **FLYTRAP** from Ocean City. Eight months ago they solidified their lineup after five years and have released their debut CD on Eye 95 Records. "How You Like Me Now?," has new songs, polished by constant playing. These guys bring oldschool hardcore to a new, modern level and rock your socks off. Look for their tour in Summer 1996. (P.O. box 1755, Ocean City, MD 21842)

CATTYWAMPUS from Salisbury, has been playing around a lot. They have been playing new songs and ones from "April Fools," their last release on Twist Here Music. They toured the South, mainly in Florida, recently and had a great time. They also play a lot in Salisbury to a devout crowd. (P.O. Box 1624, Salisbury, MD 21802-1624)

FIST is another Salisbury band that has been busy lately. They have been recording at Seagull Studios with Engineer, Tim Starnes, which will be released as a CD sometime in the near future. These guys add a melodic singer (Wade Jennings, ex- OBNOXION), with power cords and hard, funk, bass lines and come up with some great, rockin' tunes. (307 Jefferson St., Salisbury, MD 21801)

Another band out of Salisbury that has been playing live more is **LITTLE CHUBBY**. They also have melodic vocals over crunching guitars, but throw down the hardcore when necessary. Damion, the drummer/singer has been booking shows lately at **Bowinkles**.

BLATANT DISREGARD is a quartet from Cambridge who rock out hard. They remind me of PANTERA mixed with TREE of Boston, MA. They combine bad-ass riffs with hard changes and a singer who's going to blow his jugular vein right out of his neck. They have been playing around a lot with FLYTRAP in Ocean City.

The band with the strangest name goes to the Salisbury three piece, **DAMN THAT'S A BIG BEETLE, I WONDER IF IT'S POISONOUS?**. BIG BEETLE BAND for short, these guys will tell you what Punk is about. It's about LOUD feedback and distortion sounds layered over a thumping bass line with some screaming and obscure lyrics. (1-800-625-6696 №5112)

Other bands in the area include **RUKUS, DIRTNAP, KILL THE SUNWATCHER, MILK-O-MATIC**, and **INFANT MORTALITY**.

There are some cool places to go if you are in the area. In Salisbury, the skate shop **R-World** is always a cool place to hang out. You get the latest dip on shows, while kids skate out front. The back houses **Twist Here Music**, which is a label run by Chet of CATTYWAMPUS and also a music store. (R-World, 1402 S. Salisbury Blvd. №10, Salisbury MD 21801)

In Ocean City, the place to meet and greet is **Misprint**. A consignment shop and screen printing shop, it has folk arts and crafts from 30 local artists. Jewelry, crafts, t-shirts and music are available. The shop is owned by Tres of FLYTRAP and is the place to meet and shoot the shit.

Another cool place to hang out is **Common Grounds Coffee** shop. Two doors down from Misprint, it has a mix of patrons (punkers, hippies, joe blow) enjoying java and conversation. You never know when a jam session will erupt or when an all ages FLYTRAP show will happen, that's the fun of it. They recently had a "Public Hanging" art show featuring local artist's talents including Ron Wharton of TOXIC FREEDOM and Tres Denk of FLYTRAP.

Common Grounds is also the meeting place for the Eastern Artist Tribe. The members are local artists who have banded together to help each other out. Under the leadership of Tres Denk, the Eastern Artist Tribe has been becoming more politically oriented in this "Boss Hog" town. They have a new catalog out available from Misprint.

A local radio station around the Ocean City Area has been having a local spotlight show every Sunday at 3 pm. Called "**X-Sposed**", it features live performances by the areas best talent. Not limited to any type of music, you never know if host, Skip Dixon of FLYTRAP, will have techno or hardcore. Punk bands that have played included FIST, CATTYWAMPUS, LITTLE CHUBBY, BIG BEETLE BAND, and FLYTRAP. It's a great show so check it out when you vacation here in Fantasyland. By John Sybert, 602 141st Street, Ocean City, MD 21842. (410) 723-6801.

Okay, here it is: the long-awaited scene report for Spoke-Town. Here in Spokane we're quick livin' it up, shit is dope, and... well, actually, it kinda sucks here, but anyway, bands.

Well, uhh... first we got Spokane's oldest hardcore band, **CAUSE** (W. 2030 Spofford/ Spokane, WA /99205). They are an intense band, political lyrics, and they're going on tour in April so check them out. Oh yeah, they have a 7" out, $3 ppd. Next up we have **CLABBERHAG**. (2417 E. 35th/ Spokane/ 99223) Spokane's (good) all-girl band. Rash says they sound like BRATMOBILE (they don't) but way better ('cause they don't do MISFITS covers... but they do do CARS covers.) They have a 7" out on Too Many Records (address later) and a tape out on Nervous Records (address later also).

Of the thrashier, more chaotic bands in town, we have **ARMED INSURRECTION**, **NON-LABELED EXISTENCE**, and **F.F.A.** **ARMED INSURRECTION** (N. 4208 Whitehouse/ Spokane/ 99205) is comparable to early SUPPRESSION, has double male vocals and they just got a bassist (finally). They ain't got anything out yet, except for comp stuff (I'll explain later.) **NON LABELED EXISTENCE** (S. 2626 Scott/ Spokane/ 99203) is a more recently formed Spokane band, basically FILTH-inspired hardcore, good though... they have a tape out, write to them for more info. Last on the chaotic band list is **F.F.A.** (PO Box 1781/ Spokane/ 99210). Two members from CLABBERHAG and one from CAUSE on instruments and two other singers, Spokane's only queer-core band is an amalgamation of styles, from snotty to chuggachugga. They have shirts, stickers and patches... write 'em. **INTIFADA** (2917 E. 15th/ Spokane/ 99223) is the final incarnation of a group of people that started a band a while back. Comparable to BORN AGAINST (but definitely not a copy), they have a unique sound, and it rules. They should have shirts & patches out.

On the more emo tip, Spokane has produced some pretty good bands. **THE DEADBEATS** (519 s. Walnut/ Spokane/ 99204) have kind of a rockin' poppy sound. The members should all have pompadours. Sadly, nothing out. Next we have **ELEMENT 115** (2723 E. 5th/ Spokane/ 99202). These guys are really creative and talented... nothing out. Lastly we have **THE MEADOWBROOK OVAL** (N. 261 I Maple/ Spokane/ 99205). Oh yeah... they don't want to be labeled as emo (does anyone?)... sorry guys. They're tight and all fuckin' rad musicians. Their songs are long, and they practice in my basement. Good fuckin' shit.

Lastly we have **NEEDLES** (S. 3308 Manito Blvd./ Spokane/ 99203 or GezusKrist@aol.com). They fuckin' rule... the best band in Spokane? Indescribable. They are so rad. All girls, playing violins, flutes, Star Wars toys and mixin' records. They rule. They have out the NEEDLES makeshift demo tape ($3 ppd).

As for the older band scene (aka the bar bands- not to say these bands don't support the all-ages scene, 'cause they do), here are a few bands that are more than worth mentioning. **THE FUMES** (E. 1702 12th/ Spokane/ 99202) are Spokane's oldest remaining punk band, and maybe the most famous too. If you haven't heard them, think SUPERSUCKERS. They have a brand new LP out on Empty (PO Box 12034/ Seattle, WA/ 98102) plus a bunch of 7"s out and a previous LP. Next up is **THE FLIES**, with kind of a poppy sound. They rule. They've been around awhile too... Balls in your mouth! The have a 7" out and a new CD ($7 ppd to Too Many; address below), plus a new 7" on Empty before long. Finally, out of the ashes of lots of previous Spokane bands, we have the newly-formed **THE SISSIES**. Snotty old-school shit... wow. Nothing out yet, but these guys and girls are rad.

There are lots of other bands in Spokane, but a lot are not worth mentioning or have just gotten together. If I forgot your band, do your own biased scene report. As for record labels, David Hayes of the world-famous **Too Many Records** (PO Box 1222/ Spokane/ 99210) can be found here in Spokane, playing miniature golf, drinking, and putting out records. Among these are the **Lie Lack City Comp**, featuring a bunch of Spokane bands, some of which blow and have broken up, and some of which are rad. Also look for the **Mayfair Bound** double 7" of Spokane bands, which has apparently been repressed as one 7". Also in Spokane is **Nervous Records**, which puts out mainly tapes, oddly enough.

If you're in a band and touring, Spokane has a few okay DIY all-ages venues, but first, I want to warn touring bands about a place called "**The Coffee Club**", that is, unless you like playing to Nazis and with bands called AMERICAN GLORY. Besides the fact that it caters to Nazis and Hessians, they overcharge for shows, will rip your band off, and plus the owner conspires to get other shows in town shut down. Next up we have **The Westminster Church**. Whatever your initial reactions are to the fact that the place is a church, it's totally cool. The church staff and pastor are a lot more open-minded than most punks I know. All the money left over from playing the bands is given to different charities, making this a great non-profit DIY venue. Lots of people turn up for these shows, and they're fun. The **For the Kids Collective** puts on these shows, call Angie (509 838-1664) for more info or to get hooked up with a show there, but specify you don't want to play with patriotic Oi bands. Also doing shows in town is **Take A Chance** (Giovanni @ 468-2466, see address for FFA above). They haven't done a lot of shows lately but get a hold of them and if

they can put on a show for you it will rule. In the past they've put on THE PIST, I SPY, FIFTEEN, AREA 51, etc. They have a strict no-Nazis policy and will not tolerate racism/sexism/homophobia. Low door prices and charity donations. Lastly, there is **Terry Grob** of world-famous **Grobal Productions** (509-326-1266). Terry used to do most of the all-ages shows in town but for the last few years has been doing mostly bar shows, so if by some chance you can't get an all-ages show in town, or you're a really big-time band, go with Terry Grob. He's been doing shows forever, he knows his shit, and he won't rip you off.

Zine-wise Spokane is fairly slow. There are a few regularly-published zines here though that are pretty rad. First off is ***Cryptic Slaughter*** ($1 ppd to PO Box 1781/ Spokane/ 99210). It's Spokane's funniest zine, full of obscure interviews, shit-talkin' articles and reviews of stuff from Kix Records to stuff found in Josh Dima's room. A big fuckin' stoked for this zine. Then there is ***Tangent*** zine (same info as above). Spokane's queer personal rant zine. The latest issue includes an article on rape by Jeff Ott, "18 Steps to overcoming homosexuality", and plus it comes with a patch for awhile. Also be on the lookout for a new straight-edge zine, ***Suffocation***, and the anarchist-hippie-traveller zine, ***E.L.F.***

As for record stores in town, there are 2 in town that deal with independent label shit. **4000 Holes** has a wide variety of shit, but they are a big rip-off. Anything the owner knows will sell he puts an "Import" label on and/or jacks up the price. Beware of this store if you are traveling and want to independently distribute your records, because this guy will most likely sell your records for way more then you intended them to be sold for. A better record store is **Vinyl Garage** (S. 208 Wall). The variety isn't that extensive, but there is some good shit for pretty cheap, plus you can play pinball there. I definitely recommend stopping here first and avoiding 4000 Holes. Support someone who's struggling, not someone who'll rip you off.

Other cool stuff in Spokane (besides Pat Smick) is **Food Not Bombs**. It happens every Saturday at 5:30 pm at the church (info above) before shows. Good food. There's also the collective I mentioned, **For The Kids** (2030 W. Spofford/ Spokane/ 99205), and we're putting out a DIY comp tape of Spokane bands (CAUSE, NON-LABELED EXISTENCE, INTIFADA, CLABBERHAG, F.F.A., ARMED INSURRECTION and more). It's been recorded but there's been some problems with the mixing so it's been delayed. Should be out soon though- $4 ppd. Write first for info!

If you're traveling through Spokane and need a place to stay, or just want to hang out, most of the kids can be found downtown at **Riverfront Park** near the carousel in the summer. Also try looking just west of Wall St. on Main, in front-of Nordstroms for the coffee-drinking punks, or thereabouts upstairs in the skywalks. You can probably always find a place to stay by talking to someone there, we're really friendly 'cause we don't get visitors too often.

Okay, well... that's it for this Spokane scene report. Live it up.
The Wuzz & the Shit with help from Scab.

Here's the news from Hogtown. Bandwise, some members from NEW DAY RISING and IGNORANCE NEVER SETTLES have gotten together to form a band called **ACRID**. They are recording and should have a demo out by the time you read this. Write them c/o Dave Bushemeyer, 8 Summerhill Rd./ Etobicoke, Ont./ M8V 1S1. Members from HAPPY SOCKMEN and MR. NOBODY have formed a band called **HOLOCRON**. They have this fixation with Star Wars, and have an awesome tape together. Write them at 173 Carroll Cres./ Coburg, Ont./ K9A 5K6. Some members from CHOKEHOLD and the Upheaval label are working on a band called **AFTERALL**. And the big news is that the rhythm section from SUCKERPUNCH have teamed up with someone from SHADOWY MEN FROM A SHADOWY PLANET to form the **HEATSEEKERS**. They received front page coverage in the Arts Section of the ***Toronto Star*** (one of Toronto's 3 daily papers). Other SHADOWY members have been working on a side project with **JAD FAIR** called **PHONO COMB** (interviewed in a recent Now Magazine article). Then there is **DANKO JONES** made up with members from the VIOLENT BROS., KAT ROCKET and TUGBOAT. Rumoured to be the most ferocious band this side of the Ohio Valley.

Tips on bands you should watch out for. **BLAKE** are this band from Mississauga who have this awesome 12" coming out on **Hipster Records**. This new band from London called **OVERSHADOW** are supposed to be something else. The **SHUTTLECOCKS** are causing a stir and have just released a split EP with the HEATSEEKERS, entitled "7" of Pleasure". You should try and get your hands on a copy of this.

In other news, **NEW DAY RISING** just came out with a double 7" on Upheaval Records, 23 Donegal Place./ Hamilton, Ont./ P9A 4Z6. They also have a split EP out with **ATLAS SHRUGGED** on Moo Cow Records. **IGNORANCE NEVER SETTLES** have a CD out on Upheaval entitled "Cycles of Consumption". The **STINKIES** are remixing a recording for Sympathy for the Record Industry. The drummer broke his elbow, but they are still planning on touring. Call Craig at (416) 533-7461, for bookings. **POLITIKILL INCORRECT** will have a new 7" out on Outcast Records. They will be touring the East Coast in July. **DIRTY BIRD** will be touring the East Coast in August. For booking of either band call Josh at (416) 339-9946. **CHOKE HOLD** haven't broken up and are currently touring the East Coast of the States. There is talk of an Australian tour in the summer. **HOCKEY TEETH** have undergone another line-up change and are going to put out a flexi. **BLOWHARD** might be looking for a new drummer and hopefully will be recording real soon. **EXIT WOUND** are looking for new members. They have recorded some material to be released on MCR. The Grade side project, **JONATHON THOMAS** broke up; Rumour has it that the **KNUCKLEDUSTERS** have called it a day; And **RUBBER GIRLFRIEND** just broke up as well. Shitty! Aaron from **MINNOW** has left for Russia and rumour has it that MINNOW will join him over there for a tour.

Labelwise, lots of comps are in the works. Gord from **Anima** has released a CONSTANTINE SANKHATI 7" and is putting together a Food Not Bombs compilation featuring the likes of DRIFT, SWALLOWING SHIT and ONE EYED GOD PROPHESY. Paul Bright from **Winter Records** is working on an all-Canadian comp. Interested bands should write him at 48 Briscoe St., East, London, Ont., M6C 1W9. And **Dearly Departed** are working on some sort of punk compilation, but I don't know the details...sorry.

Workshop Records has just released a **FRANKLIN** LP. **OKARA** is putting out their second EP in 4 months. Their first one kicked ass and you should try writing them for their two records at 1424 Thurlow St./ Orleans, Ont./ K4A 1X8. They cost $4.00 ppd each and the first record has a custom made OKARA branding on the cover. Wahooo!

Attention all record labels, a vinyl pressing plant has opened up in Markham (Northern Toronto) called **Acme Pressing**. You can get records

pressed without the border hassles so call (905) 470-2937 for prices.

In terms of Distribution, Mel from **Far and Wide** is moving back to Toronto and will get the operation going out of 768 Montbeck Cres./ Mississauga, Ont./ L5G 1P3. She does mailorder and is also putting out the long awaited **WHEEL OF CONGRESS** record. I am doing a distribution called '**Cargo can kiss my ass**' and am working with labels only.

In literary circles some new zines are popping up. Noami of Dysgusher Records is working on ***Toronto Punks***. A new ***Weight of the World*** is in the works. Write c/o 2 Bloor St W., Ste 100, Box 477, Toronto, Ont., M4W 3E2. $2.00 ppd.

A brand new punk record store opened up called **Full Blast Records**. They are located at 605 Bloor St. West, which is one and a half blocks west of Bathurst. The **Record Peddler** has moved to 619 Queen St. W. just a couple of blocks east of Rotate This. **Suspect Video** – a really cool alternative video store – is opening up next door.

Clubwise, **Classic Studios** closed down. The old **Lionheart** space is booking again through Josh (416) 339-9946. Someone is running some shows out of a **Laundry mat** in Kensington Market. And the Old Legion Hall on Queen St known as the **360 Club** is being booked by James (416) 593-0840. For slightly out of town shows you can check the following people. In Mississauga call Gord (905) 827-2599 or Dave (416) 259-7345; For Burlington shows call Kyle: (905) 632-3866 or Mike (905) 332-6040; shows in Kitchener-Waterloo try Kevin (519) 747-9333; and London is being booked by Paul (519) 858-8403.

If you want a current show updates call the **Hardcore Hotline** at (416) 535-8184. They are currently broke, but will be putting on a benefit show to fund the cost of the phone line.

Our radio show – **Fast'n' Bulbous....** is doing these punk comps called **Kickstart**. They are monthly tapes featuring the best in D-I-Y hardcore releases. They cost $5.00 ppd through our station, CHRY at 258A Vanier College/ 4700 Keele St./ North York, Ont./ M3J 1P3, so write for them. Hey, people should check out this show called **Radio Bondage** on Fridays nights at all on 89.5 FM featuring Barb formerly from Repeat Offender.

Now Magazine, Toronto's biggest independent entertainment weekly, just published a live band music directory (Feb. 29 - March 6 issue). There is a section on punk bands. Is representation progress or what?

And lastly, I don't know how many of you heard about this awesome **New Years Eve** show that took place here. 14 bands from the area and beyond including the likes of CONSTANTINE SANKHATI, DRIFT, OKARA, SHOTMAKER, 3 STUDIES OF A CRUCIFICTION, NEMA, COLEMAN, CHOKEHOLD and a reunion appearance from UNION OF URANUS. The list goes on. Needless to say it was an awesome show. Lots of money was raised to go to an anti-poverty coalition, known as the Ontario Coalition Against Poverty. It was a who's who of travelling punksters. What sucks is some good people organizing similar hardcore festivals in Ohio got banned from coming to Canada permanently. What happened is the show flyer read "Dreaming of Justice on New Years Eve?" with a picture of the newly elected Premier (equivalent of a Senator) within sniper sites. The border guard asked these unsuspecting kids where they were going and they showed them a flyer, not knowing that the picture was a prominent and unpopular politician. The Custom Guards put these kids on permanent record and now they can never come to Canada again. Canada is no big thrill, but it sucks that these kids don't have a choice now. Peace Out. Stephe

News Flash: The **HEATSEEKERS** may have broken up or are at least looking for someone to replace their SHADOWY guitarist. More in the next Toronto, Ontario scene report.

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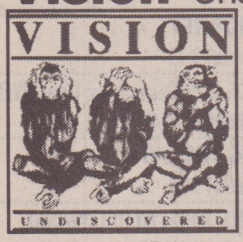

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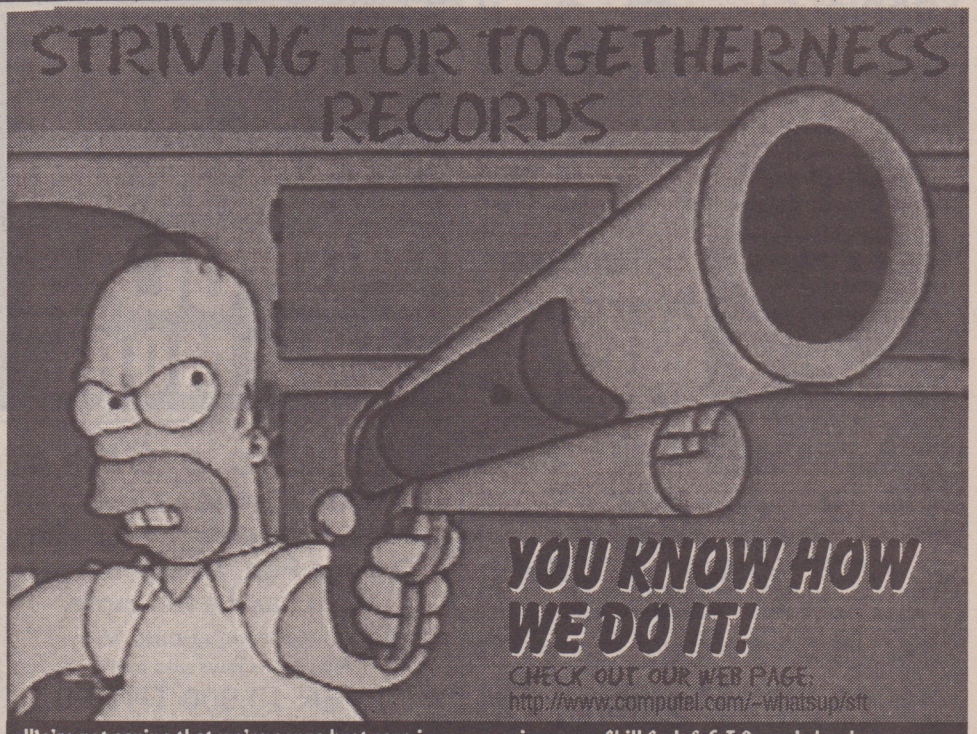

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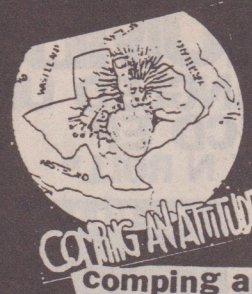

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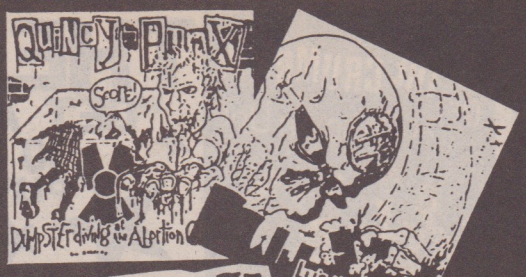

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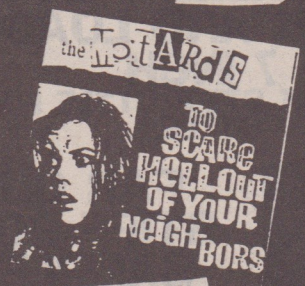

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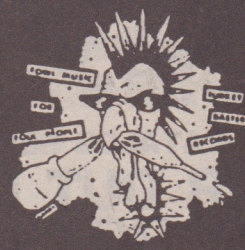

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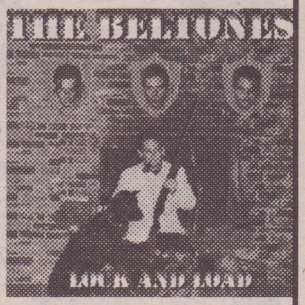

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AGAINST ALL AUTHORITY

An Interview with Against All Authority (with guest appearances by Jason of Hudson and Lisa of Farout Records) by Devon Morf and Kim McGee. All right, this is an old one. We interviewed these blokes after they played at Epicenter with Hudson. The only people in attendance were the bands playing, the Epicenter workers, the AK press staff, my roommates and expatriates from Florida (practically all of which are interchangeable). Oh, and two kids from Germany. We'd probably be over estimating if we said there were over 30 people at the show. And if the Floridians had chosen to turn on us, the Californians wouldn't stand a chance, even with assistance from our German allies. Luckily they chose not to. AAA and Hudson rocked, then drove their Another State of Mind style tour bus as close as they could to Devon's house before it broke down. This interview occurred before the slumber party was in full swing. Florida comes to your house. Why so long in this interview seeing print? Well, we honestly thought we could resurrect our old zine Wajlemac and that this interview would be its centerpiece. Um, we were wrong, it's old now but hopefully not stale. AAA are Danny Lore - bass/vocals, Joe Koontz guitar, Tim (?), saxaphone, Kris King - drums and Tim Farout trombone (also of Farout Records label and store). At the time of this interview Devin Stottart (sp?) was playing trumpet. **Against All Authority can be contacted c/o Farout Records P.O. Box 14361, Ft. Lauderdale, FL 33302.**

MRR: Let's start with the boring stuff like who came first Against All Authority, Hudson or Farout? TF: Hudson came first, then Farout Records. DL: How long have we been together? 21/2 -3 years? JK: The first year we were just practicing. And then the second year we started playing and Jason saw us play in this shitty little place on Miami Beach and we had this other drummer that played all slow. And Jason thought we were awesome and told Tim and then I met Tim and he was all give me a demo and we'll do a record. TF: So I went to their next show. JK: You did? TF: Yeah, and I liked you and said I can play trombone, sort of. JK: So he snuck onto the band with his trombone and ruined it. **MRR: Are Against All Authority or Hudson on any other records besides the ones on Farout?** Jason Hudson: Hudson are on Too Many Records "Songs About Drinking" 2xLP. **MRR: Who does all the cover art and stuff?** TF: The bands. JK: The guy who did our cover was this really good artist guy who's really into comics. **MRR: Does he do any comic books of his own?** JK: I don't think so. He's just like an art student. He's really good. TF: We paid good money for that. JK: Really? Are you serious? TF: Yeah, he did it and after we made a T-shirt, and he found out we made a T-shirt with his design he wanted us to pay him $125. His name's Omar. **MRR: I was wondering if "Above the Law" was written about about a specific show?** DL: It's just written about how a couple times at shows friends and I have been harassed by cops. There's been a lot of different shows a lot of being harassed by cops and shit it's not like one specific incident. It's a bunch put together in one. TF: We tend to have a problem with "the man." **MRR: Yeah I noticed that a lot of your songs have something about "the man" in them. So we have a whole bunch of "man" questions actually.** DL: We've been hassled by "the man" a lot on tour. **MRR: Yeah, I was gonna ask how you feel the cops you've encountered on tour compare to the ones back home?** DS: Tell him about the cops in Chicago. JH: We got pulled over at nine in the morning and asked "You boys have any drugs or alcohol?" and we're like, "It's nine in the morning". So he's all, "Get on out of here." JK: We got escorted out of Maryland by the cops, that was kind of funny. We were gonna play in a park at the last minute and all the cops showed up and turned off the generators and pack up our stuff and followed us for a while all over. TF: To make sure we were heading towards Pennsylvania. JK: They knew where we were at every minute. TF: If we moved they moved they knew. As long as we were heading north the cops were cool. **MRR: Did you tell them the truth?** Like were you really going north? JK: Well we went to a Taco Bell and they followed us there, and they're like "what are you doing?" TF: The people that put the show on didn't want us to leave. We'd played 5 songs and they wanted us to keep playing so we told the cops that we were leaving because they were watching us. They're like, "No, it will be cool, come back," so where like, "All right," so we turned around south to go play another place they'd set up and as soon as we start turning around there were cops everywhere. Hudson didn't get pulled over though because they have a good luck charm. JK: And then we got waken up by the cops on the bus, we stayed in Waukegan Illinois and we were sleeping on the bus and all I remember is getting waken up by a cop. "Get out of the bus", I thought we got pulled over because we were parked in front of a house sleeping but I didn't know that because I was all sleepy and I go outside and everyone was against the bus. I was the last one off the bus, I was the last one to be waken up and they're just like frisking me and it was kind of crazy. It was funny though, he let us go, he was nice. **MRR: What did you thank the Metro/Dade Police for on the 7"?** DL: It was kind of sarcastically. JK: For inspiration. **MRR: If you were to write a short essay on what the Metro/Dade Police force meant to you what would it include?** JK: I don't know, they're like, they're just like dicks I guess, man I don't know man. TF: (Mimicking) They're just dicks man. JH: Everyday's a fight against the man. Everyday and every way. JK: I get pulled over all the time. DL: Joe and I were watching some kids get busted for shop lifting at this mall and then we got busted just for watching people get busted. That's fucked up. JK: We were just sitting there watching these kids get caught stealing in this parking lot and then we get almost arrested just for watching it was kind of fucked up. Sick shit like that always happens. **MRR: If your band was to appear on an episode of "Cops in Miami" what would the situation be? Would you be in your boxers at your practice space high on methamphetamines? Or what, what happen? What would the scenario be and how would it unfold?** JH: Our bass player would have friggin blown up a building our something or killed somebody by accident and not known it, and he'd be going to jail going, "Dude, I didn't do it, I don't know, what'd I do, dude?" DL: Tim would have been smoking pot somewhere. KK: I would have been pulled over for driving to slowly on the highway. JK: We practice in the woods so the cops can't get to us. **MRR: Really?** JK: Yeah, we have a shack in the woods. It's cool. **MRR: If there were a natural disaster that separated the Florida peninsula from he rest of mainland united States would you guys stick it out on the new island or would you swim for it?** JK: I think we would stay on the island. (general agreement from the other members) JH: You know the water eroding it already, so in a thousand years it will be gone anyway. JK: I think it will be better if Florida gets separated because no bands go down there anyway. It's like fuck it, you know? **MRR: What do you think the best and worst things about being from Florida are?** JK: I think the best thing about Florida is the Cuban coffee. You don't have that anywhere. TF: It's a lot colder here. JK: Yeah, we can't handle it, it's like what 70 degrees here? TF: It's freezing. JH: We don't have as many famous people frequenting our record stores. TF: We used to have a lot of famous people frequenting our record store, the drummer for Sepultura came in, the bass player

for Avail if he's considered famous I guess, the Toasters, Nofx, Lag Wagon, Greenday, Hudson, Marilyn Manson. JH: I'm thanked on a Marilyn Manson record. **MRR: You're thanked on a Marilyn Manson record?** JH: I was like the first person to ever play them on the radio. **MRR: That's funny.** JH: I was scared. TF: They didn't thank Hudson, they thanked Jason. JH: We've played with 'em too though. **MRR: You actually played with them?** JH: Yeah, they were just like a local band, we got paid $100. **MRR: So how are things at the store? The first time we talked you told me horror stories about shoot outs at your store and it didn't make me too enthusiastic about dropping by.** Lisa: A car just hit it. TF: Yeah, a car hit it, it was just crazy I don't like the store, the store is I guess... I don't know. Down there every other liquor store in the area in competition so there goal is to not have anyone go there as far as I can tell. If I can make $100 in sales a week selling punk rock records because I don't have any major label anything there and they see that they can make another $100 per month they'd do it, they'll order records and stuff, 7's and everything. I don't know, I don't mean to get all mad. **MRR: What happened with the car hitting it?** TF: If you saw the store, the way it hit, there's a major road that goes straight towards it over these train tracks and then it turns and it was bound to happen because the road goes straight towards it once you go over the train tracks it's like 50 yards and there's the store some guy was drunk and fighting with his wife or girlfriend and she had just told him that she was cheating on him and they were both drunk so he intentionally drove the car straight into the store. **MRR: So when you pull in to gas stations on tour what are the staple snack foods you purchase?** DL: Combos. TF: Combos! JK: Definitely! **MRR: What are combos?** TF: (surprised) What are combos? JK: They're like those long pretzel like snacks with synthetic cheese in the middle. TF: You don't have combos here? **MRR: I've never seen them.** JH: We asked a guy for a sub the other day and he didn't know what we were talking about. **MRR: Like a sandwich?** JH: Yeah, but a sub. Don't you have Subway? What do they call them there subs? Correct? **MRR: Right. JH: Everywhere else I guess they call them sandwiches so I was all give me a turkey sub and the guy was all "I know those words but I don't know what you're talking about." (laughter)** DL: That was like today, when we ordered those burritos, I was all how big are the burritos and he's all, "Oh, they're little," so I order two and they're huge fucking things I couldn't even finish one. I was like god damn what do you call a big one? TF: The chicken was still pink. JK: Have you ever heard of pink chicken? **MRR: What's been the most frightening place that you've had to spend the night?** TF: Philadelphia at the end of south street we watched people steal cars 25 yards from where we were parked. **MRR: Did you use the sample on the7" from Another State of Mind because you knew you would get the tour bus?** TF: No, I never even thought of that. JK: We love Marseau! TF: (Points to roadie) He's our monk, he's our mechanic. **MRR: If you guys were to be no primary characters in the star wars trilogy who or what would you be?** JK: Non primary? **MRR: Like not Luke or Darth Vader or Leia** TF: Boba Fett, but he had a figure made out him. **MRR: Almost everyone had a figure made of them.** JH: I'd pick Chewy. **MRR: Why?** JH: Because he's cute. (laughter) JK: You sure are cute man. I'd be an Ewok because I'm hairy I've got to Epi-Lady my back that's how hairy I am. (laughter) Danny has to shampoo my butt after I poop because I'm so hairy. T?: I'd be an X-wing fighter that lived. TF: We've watched the star wars trilolgy twice since we've been on tour. JK: What about the Rancor or that guy with the big ugly thing on the side of this head. DL: The Wonka-Wonka man. **MRR: Who's been the most disturbing person to come up to you and say, I really liked you band? There always seems to be somebody that you wouldn't want to like your band that does.** JH: The guy with the Rancid shirt. TF: Which one was he? JH: He was the guy that everyone was dancing at your show and then he started running into people and everyone stopped. JK: Yeah, that guy. TF: I guess the guy with the Rancid shirt. I don't remember so he must not have bothered me. **MRR: As far as AAA go you all seem really, really, nice but as far as your lyrics go you seem really mean how does that work?** DL: It's just bottled up anger. **MRR: Have you guys ever gone back and tried to play Court 22?** DL: No a hurricane destroyed the trailer park. **MRR: We were wondering if you ate donuts, because you know who eats donuts...** JK: The cops. JH: We have have to pay for ours. JK: We did eat donuts the other day. **MRR: Did you feel pangs of guilt? Like you**

were selling out? JH: Donuts were made for the kids man, made for the kids, the pigs fucked everything up. JK:Just because they get 'em for free, that's why. The cops are exploiting donuts. **MRR: How'd you get in the band.** T?: I knew some of the members from school.They knew I played the saxophone. **MRR: Did they Shanghai you?** T?: I don't know. DL: He got beat in. **MRR: Tough love?** JH: He had to be jumped in. JK: Our rule was if he could play the horn he could be in our band. And no one played the horn and we didn't know many people and then this guy snuck his way in on trombone. TF: As you can hear I can't play. I sound like a goose. JK: He's the golden goose. **MRR: Well he puts out your records I guess you have to let him be in your band.** TF: Exactly. JK: He said he'll do an LP. TF: It's like he likes our band , he puts out all the records, he buys our van, he pays for all the gas, sure he can be in the band. **MRR: So where did you find the van?** JH: From some white trash Becky I work with she had to get it out of her yard or they were gonna charge her $500 a week so she had to get rid of it. TF: Yeah the guy bought it and started converting it into an RV and then the hurricane hit and destroyed his house so he couldn't spend any more money on the bus because he had to spend it on his house so he had to get rid of the bus because the city was bugging him. He wanted $2800 but we talked him down to $1500. JH: Tell him what you really got the bus for. TF: Yeah, we drove to the place to sign the title and I was, "Oh, did I mention I only brought $1500 with me?" and I'd already signed the title and she's all, "Well that's no good," and I said, "Well you've already singed the title over I can sell it back to you for $2500." I technically didn't have to give her any money because she had already singed it over. That was her fault she took me to the place and had me sign it before I gave her the money. **MRR: Everyone's gonna feel comfortable ordering records from you now. (laughter) MRR: Anybody have anything else?** DS: We could talk about shaving cream wars. TF: They've been following us behind the bus shooting shaving cream at us and pulling up next to us and hitting us with bags nearly breaking the windshield. We had no brakes all through Colorado. JH: Tell em about the gorilla. JK: No man, not the gorilla story. JH: You got to let them know about your cousin. JK: No, man. JH: This is a crazy story, I can't believe he won't tell it. TF: Tell them. **MRR: C'mon, we're all friends here.** JK: Okay, all right I'll tell it, but you can't tape it. **MRR Really?** JK: No, it's okay, you can tape it, this is just a funny story about my cousin. He came to Florida from Cuba and needed a job. So I told him to go to the zoo. So he said, "Okay man, I'll go to the zoo cause I got get a job." So he goes to the zoo and goes to the office and he was all, "Hey man, I'll do anything, I'll clean elephant shit I'll do it all, I really need a job." And the guy was all, "Sorry dude, we don't have any jobs available." And my cousin walked out all sad and so the guy was all, "Hold on, wait," and my cousin's all, "What, man?", and the guy's all, "Our gorilla, he's sick, and if you put on a gorilla suit and kinda run around in the back so people can't tell, cause it's the main attraction." (snickers) And he's like like, "fuck man, I'll do it." So he's down there next morning, he puts on the gorilla suit and he's running around making noise, eating bananas and swinging in the trees. And all the kids are, "The gorillas back!" because they were going to the zoo and shit. And my cousin's all, "Man, I love America, I'm a fucking gorilla and they're paying me man." So he starts swinging and shit right, and he gets kind of out of hand. You know those zoos in Miami are just kind of land, it's not cages, and there's like moats in between the pieces and he's like swinging and he swings so hard he flies over the moat into the other side which is like the lion pen. (laughter) And the lions get up and look at him and he's like, "Holy shit, are they gonna kill me? I gotta act like a gorilla or I'm gonna get fired!", so they run over to him and start tearing him up and shit and there's like blood everywhere and he's like, "Rrraarr", and fighting the lions because he doesn't want to get fired (laughter). Then he's like, "Man, I'm gonna fucking die! I've gotta scream for help." So he starts going, "Help! Help! Help!", and the lions go, "Man, shut the fuck up, well lose our jobs!" **(Devon and Kim are crying and holding their stomachs)** It's a true story man, that's what the Cubans do in Miami, they fucking work at the zoo! JH: My cousin's a Koala. (laughter) JK: His family's short. **MRR: Maybe we should end on that.**

THE CRIMINALS ARE AN EAST BAY PUNK ROCK BAND FEATURING THE LIKES OF JESSE ON VOCALS FREUD ON GUITAR, MIKE ON BASS, AND DAN ON DRUMS. THEY PRESENTLYHAVE A 7" AVAILABLE ON THE HAIRCUT RECORDS LABEL AND A FRESHLY RELEASED 10" BY THE TIME YOU READ THIS THE RECESS LABEL. IN A ROOMFULL OF PISS JARS AND BEER CONTAINERS 3/4 OF THE CRIMINALS SPOKE TO ME WHILE THE RAIN PELTED THE EMERYVILLE ASPHALT OUTSIDE.

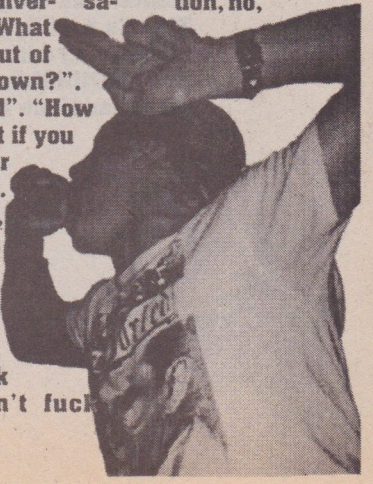
The Criminals

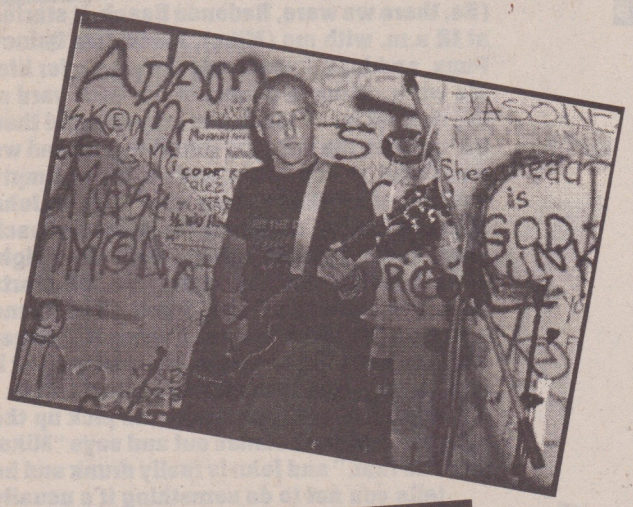
MRR: So, what distinguishes the CRIMINALS from any other East Bay band? I mean, what do you have to offer that the other bands don't?
Jesse: We're better looking.
MRR: Prove it.
Jesse: Just ask your mom.
Freud: They can't see it in print. What do we have that the other East Bay bands don't? I actually don't give a shit at all to be perfectly blunt.
Mike: I just want to get laid.
Freud: The vast majority of the bands in the Bay Area, in general, just blow fucking shit anyways. There's only a few good ones and those are the ones we play shows with the most often. The ones we don't play with are the ones we don't like and that's fine by me.
Mike: I just want to get laid.
Freud: And Mike just wants to get laid.
MRR: But, are you getting laid? I mean, is this lucrative for you like that?
Mike: What kind of question is that? Next question.
MRR: Okay. All four members are actively involved in Gilman St., are you then considered a Gilman St. band? Does this have any effect on the band at all?
Jesse: We don't play Gilman that much.
Freud: For the first year that we were together, we played 3 or 4 times at Gilman and one of those times was a non-Gilman St. show, some benefit for a collective that got moved to Gilman. And recently we played 3 or 4 shows there, but we've never, ever played there very much and we've never played there last or anything. We're not a "Gilman" band, a band that Gilman counts on as a headliner.

MRR: What kind of impact do the CRIMINALS have since Jesse used to be in Blatz, a notorious East Bay punk band as well? Do people expect Blatz?
Jesse: I hope not. I mean it was tough going from Blatz to the Gr'ups and at that point I made a conscious decision, in that I was not going to be the guy who took his clothes off in every band, but at the same time, I don't think that. When I go to see a band, I like to be challenged, I like to feel threatened. I like to feel like, I mean, I admire a band that shows real intensity or sincere power or one that challenges the audience in one way or another. So that has always been a struggle to

REDONDO BEACH POLICE STORY

(So, there we were, Redondo Beach. It started at 12 a.m. with me (Mike), Jesse, two Quincy Punx, and John Pneumonia the roadie for life. We were sitting at a table in the back yard of the bassist for FYP's house drinking and then 8 o'clock in the morning rolled around and we were still at the table with a lot of empty bottles and we didn't know what to do, so John gets the idea of throwing them out the back yard, down this cliffy thing, over the neighbor's houses, into the street. So, he starts throwing bottles and then I see a five pound weight... So, I pick it up and throw it. I swear it hit the pool, but someone else claims that it hit a solar panel in someone's house. Then I go inside and come back out and pick up the next one and John comes out and says "Mike, don't do that," and John is really drunk and he tells you not to do something it's usually a good idea not to do it, so I pick it up and throw it and the very second it leaves my hand I hear "Redondo Beach Police Department, FREEZE!", so, I run into the house. I look for a hiding place, but I can't find one and I hear the cops screaming through the sliding glass door "Everyone, get out of the fucking house, now!". So, I say "Fuck it," I can't hide, so I go outside. The cop throws me down on the ground, puts his knee in my head, jams his gun into my earlobe and screams "Everybody better get the fuck out of the house now because I'm alone and my trigger finger gets really nervous when I'm alone and I'm about an inch away from blowing this motherfuckers' brains out!". I just want to say that when he said that, a little bit of piss came out because I was SO SCARED. I picture my brother Dan or John pretending to pull a gun out of their jacket because they're so drunk and me dying. The cop makes us all lay across each others' legs and then Dan comes out and says "Officer, there's no need to get excited..." and the cop takes a second gun out of his ankle holster or someplace, switches guns, puts that gun to my head and puts the first gun on Dan like a John Woo movie. But, the thing is we all got off free. The best thing is this cop, this Mr. Rogers looking dude, at the end of his conversation, no, first he says "What are you doing out of town, in my town?". "We're in a band". "How would you like it if you missed your CONCERT?". Then at the end, he says "Go in the house. If you come back out you'll see so many men in blue. Don't fuck me and I won't fuck you,".)





BORDER PATROL STORY

(For some reason they let me (Mike) drive the van. So, I was driving the van and the border patrol pulls us over and he's like asking me where I was born and I say "Germany," and he's like "Are you a U.S. citizen?" and I say "Yeah," and he says "How are you a U.S.citizen?". "I don't know. It just worked out that way," and then my brother in the back goes "Our dad was in the United States Marine Corp, sir.". He's like "Get out of the van,". He opens up the back, sees all the equipment and says "What are you doing?", "We're in a band on tour,", so, he asks us the name of the band and we say "The CRIMINALS". But, if I could do it all over , I'd say "The CRIMINALS, you wanna buy a t-shirt?".

THE CRIMINALS BERKELEY POLICE STORY

(We were walking along by the Berkeley police station and somebody had spray painted THE CRIMINALS on the wall of the downtown Berkeley police station and they had misspelled it. There's a really bad problem with our name being misspelled in spray paint. The CRIMINALS; breaking the laws of grammar since 1994.)

keep it fresh. Not just the guy who fucks sheep on stage, blah, blah, blah...
Freud: Come see the Amazing Jesse Luscious eat shit on stage.
Jesse: ...Again, for the 12th year in a row. It's boring.
MRR: So, when you say challenging, you mean what?
Mike: We like to make our fans think a lot.
MRR: About?
Mike: You know, what's going on in the world. Hee, hee, hee.
Freud: We hold discussion groups at all our shows about relevant political issues at that time and we also kick anyone out who doesn't agree with us.
Jesse: No, challenging in any way whether it's like, you go see...
Mike: Bad Religion.
Jesse: That's not very challenging.
Freud: There aren't many bands left except Area 51 who are no longer, but now the Death Wish Kidz are challenging the scene in terms of physically threatening, but around here, there's nothing.
MRR: When you say "physically threatening", that could be like walking through a dark alley at night.
Jesse: At a gig, I'm talking, like when you see a band...
Freud: Crowd participation.
Jesse: Like, I saw the Fuck-Ups recently. If they would have stopped after the first three songs they would have been great. It was totally weird. What had happened is they turned to complete and utter crap, but for the first three songs there was this weird edge. It was like, "Wow," you know, "he has this white power t-shirt on, is he going to start talking shit or is he going to fall down to the same ol' shit he always does?". Which, of course, he did, but there's this tension in the air, like when Propagandhi played Gilman.
Mike: That was amazing.
Jesse: They just talked hell of shit and was right on.
MRR: So, something to the effect of where people are not just watching t.v. for example?
Jesse: Right. They leave the show and they're like "Shit...". Whatever happens.
Freud: When we first started out that was a lot of what we were doing. It seemed like what we were mainly

doing was fucking with the audience and not getting as into writing songs and trying to be together about what we had planned out that we were already going to play. As it's worn on, we've gradually gotten more and more into the aspect of trying to remain together and not completely degenerate into a pile of shit at the end of each song.

Jesse: It also helps that, I like Claudia still, but, it's down to just four of us.

Freud: It also ended up being that any band that Jesse is in with a female singer was a Blatz comparison after Blatz comparison which is ridiculous because, even back then, we sounded nothing like them.

Mike: Rule number one; NO RELATIONSHIPS IN THE BAND.

Freud: Yeah, thanks to Mike.

MRR: So you just put out a 7" that also has Claudia (an ex-member now) on it. Some people are going to expect this of you now, or are they not?

Mike: They're going to be surprised.

Freud: Yeah, they're going to be really surprised. But we're a lot better than we were back then.

Mike: It's also a new drummer. A different drummer.

Freud: Who is amazing. I mean, we're a completely different band than we were back then. That was a hectic year and a half ago.

Jesse: There's also a 10" coming out on Recess Records with the three of us and our old drummer Ross.

MRR: And should that be more representative of what you are doing now?

Freud: No, actually... considering that like, well, yeah, to a certain degree.

Jesse: No, people reading this don't really give a fuck about the fine tuning of the band.

Mike: And that's the problem.

MRR: Freud, you had told me on the way here that if you're going to play music,

THE BAKERSFIELD TATTOO STORE

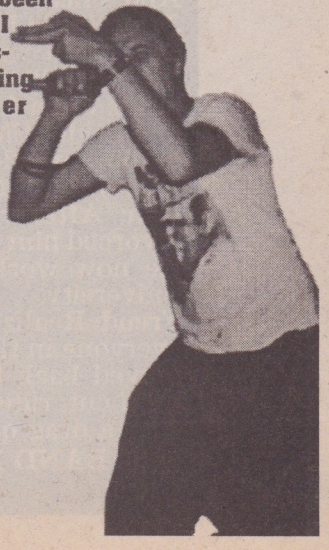
(We went into a music store in Bakersfield and they had synthesizers and stuff and the guy was like "Hey, what's that on your arm, man? Is that PATRITIC(sic) AND IGNORANT?" and Mike was like "Oh yeah," and walks out.)

THE MARNI BODYGUARD STORY

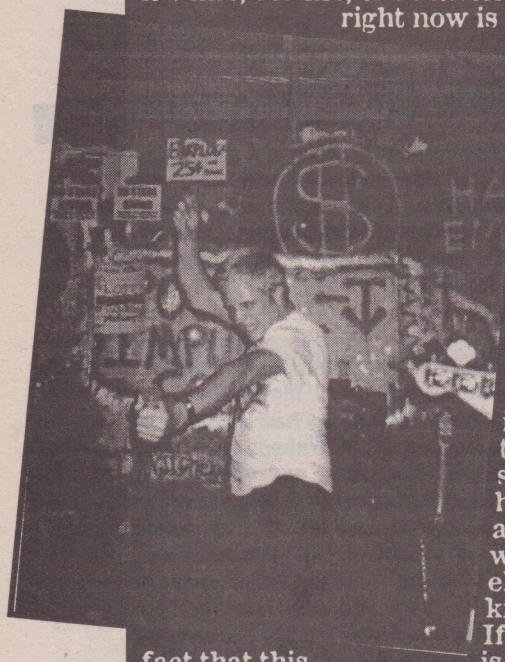
(We decided to wear suits. My brother was a used car salesman so he had a couple of them. We decided to get dressed up and go to Telegraph. I'm sure everybody has heard of Telegraph poseurs. We go over to Marni's house and decided that because, not only is she Italian but, because she also looks like she's in the Mafia, we were going to be her bodyguards for the evening. She had to go somewhere to get a salad from her friend. We all took the four corners of the room and just looked around and the guy at the counter goes "Are you famous?" and she's like "No, but my husband is,".)

THE JERRY SPRINGER SHOW

Freud: We were all sitting around and there were a few jokes going around how we should get on T.V. and Claudia said "I'm going to call these people and we're going to get on the Jerry Springer show," and she actually did one day, and then a few days later she tells me " Yeah, this person just called me from the Jerry Springer show and Freud, you need to be ready with this story,". So, we planned it out and a couple of days later I get a call from Sarah. So, what we did is we started talking about it. First off, Claudia was a phone sex operator, Mike was her boyfriend. They were separated because Claudia had been seeing me. I was a customer calling into her

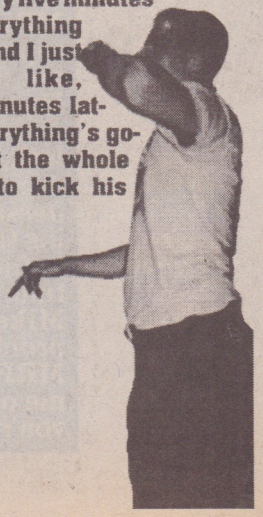


play what you want to play and play it well.
Mike: I would say "Play what you want to play but have fun,".
Freud: The reason I was saying that is because, it's like, for me, the reason I'm playing music right now is because it is really the only outlet that I have and it is really the only way that I have any expression or voice. I don't want to sound all sappy but, the truth is, it is really rare that people actually listen to you when you have anything to say but song lyrics and song emotion and song music stick in your head better than anything else. I just want to, if anything else, just let people know where I'm at. If it wasn't for the fact that this is complete therapy for me, I wouldn't be doing this. The fact of the matter is, I couldn't truly give a fuck about the majority of the people who call themselves Punks in the East Bay. Fuck them. I mean, fuck them unequivocally. I hang out with like 10 people.



Mike: Five. I just want to get laid. We should say something about Dan.
MRR: Why isn't he here?
Mike: Thursday night from 8 to 11 is television night, Dan is married. He has a lovely wife, Jessica. A lovely person. That's Daniel.
Jesse: He's amazing and he knows how to write songs.
Mike: It's the first time we've had a drummer that puts his input in and that has totally changed the band.
Freud: And even above that, he's a totally amazing human being and a brilliant guy. One of the few people in the East Bay who is genuine.
And since the interview.....
Jesse: Zafio Records signed Green Day and his net worth is now $15,000,000,000.
Mike: Soon followed in the footsteps of his idol Sid Vicious and died of a heroin overdose. His ashes were sprinkled across the Garden State Parkway, Exit 117.
Dan: After reading the interview, his wife divorced him for pissing in jars way too much. He now works at 7-11 on San Pablo, near University.
Freud: Realized that soon after the interview, everyone in the East Bay made him cry, so he moved back to San Diego, now has a black bowl cut, rides a Vespa scooter, and goes out with a drag queen, but.....
THE BAND NEVER BROKE- UP!

phone sex line. And so basically we made the whole thing up. They bought it hook, line, and sinker, and we got flown out to Chicago a week later. We showed up there and they picked us up in limos. Claudia and I rode in one limo, and Mike in another. Me and Mike weren't to have known each other at the time. The driver for our limo said he was the roadie for not only the Dead Boys but also Voivod. Claudia almost slipped and told him we were in the same band. We get to the hotel room and instantly order $70 of room service. I ripped the refrigerator out of the wall and we stole over $300 worth of hard alcohol.)
Mike: I was alone. It was good. I got there, looked for the liquor, couldn't find any, or I couldn't find anything good. So, I went around the corner, got two 40's of King Cobra and a bottle of Old English, went back, walked around my hotel room naked, pissed in the closet because I was bored, took ten showers because I love hotel showers, tipped the waiter $20 on Jerry Springer, smoked lots of cigarettes in the restaurant because here in California it's against the law to smoke in a public establishment. Oh, I was running late. They called me and told me to be there at 11 o'clock, so I woke up at 11. I was waiting on line, I was at the end of the line, and all of a sudden I hear the hotel bellboy screaming " Mike Hale, come to the front!" It was Sarah on the phone saying why wasn't I there, I might see Freud and Claudia and ruin the whole show. So, she put the hotel guy on the phone, and he's like "Uh-huh, uh-huh, yeah, o.k., uh-huh," and he checked me out that second, and everyone on line is like " Huh? Why do we have to wait in line?"
Freud: The whole thing was incredible. We were supposed to get into a fight. Claudia has the gift of gab like I've never seen anyone with. Her mouth is like an entire universe. She can go on about things forever, which is good because me and Mike were so scared. We were sitting there quiet as door mice. I said a few sentences and Mike's big response to me was two words on national television, it was,"So, what do you have to say to Freud?", "Fuck you!" Standing ovation. I had all my hair dyed black except for two red patches in front that I spiked up in devil horns.
Mike: All while we were up there, once we were done, there was this really annoying fuck in the corner on my right side just going every five minutes "Mike, Mike, everything will be all right." And I just looked at him like, "Thanks." Five minutes later, "Mike, Mike, everything's going to be allright." He did it the whole entire show, and I just wanted to kick his fucking ass.



The Criminals
P.O. Box 40004
Berkeley, Ca. 94714

UK Rastacore Terrorists Wardance are a band who refuse to be ignored. With a second album "We're ALL Niggas... But Not Your Boys" that's been selling steadily for ever a year, a new MCD set to do even better, the trio are set to take on the world. In the absence of Rastaman guitarist Junior, the opportunity to "Put Up Er Shut Up"-the title of their latest release-is given to Andy F. (bass/vox), and Spikey T. Smith (drums/vox). Martin, Sean and Pete.

WARDANCE

MRR: What is the "Wardance" sound rooted in?

Spike: The fire and energy comes from the earlier Hardcore bands, but necessarily the speed or the melody, just the essence and sheer relentlessness of it all, y'know? Bands like the Dead Kennedys, Black Flag, even early Husker Du-the idea of playing a whole set without stopping, 30 minutes, and that was your debut album, that kind of energy. Even if musically we're closer to the newer bands.

Andy: Just lately we're been taking a step back and looking at these bands with new eyes. I mean, in all honesty some of the execution of early hardcore is quite amateurish, but there's still something there. Without wanting to sound too "arty," it was quite organic, that music still bleeds. We've been going back and allowing ourselves to be influenced, but putting the sounds into a '90s context. One band that's blown me away lyrically lately is Propagandhi. I know it's now very fashionable to like Fat Wreck bands, but the first time I heard their CD and read the lyric sheet, I thought "Christ, Yeah!" These guys are swearing away, but it doesn't sound infantile-they're just telling it how it is in their own snotty pissed-off fashion.

MRR: What does your "creative process" involve?

Andy: What?

Spike: It all starts with a phrase or maybe an incident, y'know? A good example which will no doubt bear fruit in time is this fucking great poster we saw in Germany on the last tour. It said "I don't know anything, I can't do anything, give me a uniform." It had this picture of this fucking idiot in a police uniform.

Andy: Yeah, we liked that a lot. Basically that will become the lyric of a new song, and it's all been mentally filed away. You live and learn, and you see and hear so much utter fucking shit that you never run out of inspiration.

MRR: Do you see yourselves fitting in to any kind of movement at all?

Andy: No, personally I don't. We're not about fashion and fads. Music and attitude should be consistent. We're a fucking punk band, and we wear our hearts on our sleeves. Our music may deviate from your basic skeletal punk or whatever, but at the end of it we're a punk rock band, end of story. If that is a "movement" really is a matter for lengthy debate.

Spike: It's difficult to say that these days because everybody seems to be saying it as well. If you wanted to talk facts and history you could soon sort out the men from the boys I guess. Movements can be a really negative thing, the crusty/traveller/punks are a prime example. It's sold as a movement, but it's nothing more than an excuse. They're lazy bastards, too lazy to think sometimes. They wear the logos and talk the cheap words, "anarchy" can be so convenient as a means of abdicating your responsibilities, but it really is so transparent. They've turned into bloody hippies, and there's no room for that in our world. I mean, the fucking "Trustafarian" bastards don't even listen to proper music. They're quite happy to have cheap, tenth hand, badly played white ska. I'd shoot the fucking lot of 'em.

Andy: The thing about this whole hippy/ crusty/ traveller thing is this: we don't advocate "get a haircut, get a job." God forbid.

But you lead an alternative lifestyle, whilst still being positive and constructive with it. I always thought that was the bastard point! I just can't see what's so bloody "free, man" about convoys. Who gives a shit about Stonehenge anyway? Why is cider and all night Raves so important to life? It's not a lifestyle, it's a fucking excuse for not having a life. It doesn't matter how you paint it, it's the same sad arseholes gathered around their non-existent banner, avoiding any responsibility for their own actions. We meet then all the time on tour, they come to the shows thinking our reggae is in anyway connected to the badly played, plastic, white man dub bullocks they listen to, which it fucking isn't!

Spike: No fucking way, We're not part of that shit.

MRR: Do you believe in the validity of musical movements in the first place?

Andy: I can accept the theory of a political movement or a movement of consciousness for social change, and a revolutionary movement. Experience has taught me not to buy too easily into the idea of a musical "movement." At the end of the day, all it's about is music and haircuts. Yeah, the bands are generally saying something, as are the fans sometimes. Some beliefs might be shared some of the time, but I don't think it's a cohesive thing. It's not ongoing or even revolutionary. It's fragmented a lot. Movements are created by manipulators for fashion reasons. I'm not saying there aren't a lot of genuine people involved, you only gotta read the pages of mags like this, but just don't be taken in. Music is just another form of expression, like poetry, painting, etc. and it should be seen its own terms and not packaged in a fashion dictated way. After all, no band has ever brought down a state.

Spike: And probably never will.

MRR: When grunge bands like Nirvana claimed punk as a vital reference point, it heralded a resurgent interest for all things "punk." Did the Seattle scene affect you at all or was original punk/ hardcore always more important?

Spike: I think everybody heard something in Nirvana they liked. What grunge did for punk was to open it up to a heavy metal audience. If you take a music mag like *Kerrang* it now read and physically looks like the old "Punk Lives" mag. The 2 mags were created at different times for completely different readerships, but the styles have now physically merged. Anyone into punk in the first place didn't need grunge, but it served to grab the attentions of those still caught up in the afterbirth of the thrash metal scene.

Andy: If I was blindfolded and played stuff by Stone Temple Pilots, Alice In Chains, and Pearl Jam, I couldn't tell you the fucking difference. At least Nirvana had something. The important thing is that that scene has now been discarded, it's gone the way of most musical "movements," and people have actively searched back for the real thing which was there all along. It's opened people's ears up to loud guitar music, and that's the really important thing. The grunge thing was instrumental in turning underground music into the mainstream. Just a word about "Kerrang" though. It always has been, regardless of what fad it's stoking up at the moment, a paper for the intellectually challenged. There was a time when James Hatfield and Sebastian Twatface from Skid Row could get on the cover. Now it's all Green Day and Rancid. It's all a bit suspect, I mean, it's pretty sad when you get 'cock rockers' like L.A. Guns and Motley Crue going back 'to their punk roots'. What!!! They never had any!! Just cos you gotta few tattoos, a GBH t-shirt and you play a shitty gig in CBGB's doesn't make these cunts punks. Fucking chancers, the lot of them, who the fuck do they think they're fooling anyway?

Spike: There's nothing more insulting than cretins like Guns'n'Roses and their shitty punk 'covers' album. The fact that they couldn't even get a whole LP's worth of real punk songs together shows they know fuck all about it. Since when were Nazareth or the Skyliners punk?!

MRR: Why do you think that the U.S. punk bands are so much more happening than their UK counterparts? What happened to the 'New Wave Of the New Wave' in this country?

Spike: You only gotta look as far as the older British bands such as The Anti Nowhere League or One Way System to see why. They all reform to peddle their whatevers, and flood a burgeoning scene and kill it off. They were pretty third rate in their day, and they're no better now. They're seizing on the fashions and

saturating any originality in the genre.
Andy: The NWONW was shit anyway. Those bands (S.M.A.S.H etc), couldn't hold a candle to the Americans. In the UK everything is fashion dictated and transient. In the States, a fan base grows with a band and not out of them. Right now we've got the Britpop thing, next month it'll be some other shit. Bandwagon jumping seems to be an almost exclusively British disease. I remember when S.M.A.S.H were hailed as the second coming in the Music Press and the next week they were cutting them down. Mind you, they deserved it, badly played, produced and completely overrated. NoFX vs S.M.A.S.H? No contest. Things often originate here, then we pass on to the next fad or whatever. The Americans take the best elements of a genre, develop it and spit it back at us as some sleek, killing machine. They are just so much more pro minded.

MRR: You tour much more on the Continent than in your native UK; why?

Spike: Britain is geographically dominated, in the sense that where you come from determines in promoter's eye, the quality of the band. Coming from London or Manchester virtually guarantees you a chance of being heard. If you're from the sticks, forget it. People don't listen to the music enough in this country. When we tour the continent, it's usually on the strength of our music and not our address. A German promoter books us 'cos he thought we were a cool band, that rarely happens here.
Andy: We started going to Europe 'cos we could play in, say, Berlin to 500 people with a band like Holy Rollers, whereas at the time we couldn't crawl on the bottom of the bill at the fucking Robey. The attitudes are different as well, you can ask say £500 for a show because they understand the logistics on touring, how much it all costs. The risks and the effort that goes into it. Here, it's almost as if you're expected to do it for free, and there's a lot of sniding goes on if you're payed a reasonable amount of cash. These are the very same people moaning like fuck 'cos their favourite whatever band misses the U.K out on their European tour. Duh!! It's all led to this strange situation where we can be playing somewhere like Slovenia, and there's kids in the crowd who know the words better than us, but in London, nobody knows who the fuck we are. Bizarre.

MRR: Is there a typical Wardance audience?

Spike: Yeah, small.

MRR: How do people who may not be familiar with bands like the Bad Brains react when you follow a furious 3 minute thrash with melodic dubbed-out reggae?

Spike: They generally react positively. Punk has always forged a vague alliance with reggae anyway. It's well known that in the early days there weren't enough punk 45s to fill out an event, so reggae would fill the gaps. I'd be surprised if anybody was shocked by our reggae stuff. I mean, bands like The Clash and The Ruts were messing with it years before the 'Brains. I could always hear the reggae coming through in a band like P.I.L. It was all there in the bass lines.
Andy: I get sick of the Bad Brains comparisons. A lot of it is down to lazy journalism. Reviewers just look at Junior's physical appearance and the percentage of punk to reggae and say 'Yeah, just like the Bad Brains', which we're not. We couldn't possibly hope to be, nor want to be. If anything, you could say the fact that the Brains being black guys playing white boy punk rock is far more surprising. Once a comparison appeared in an early review, people caught on and a myth was perpetuated. Yeah, we're fan, but also of guys like No Means No and Dag Nasty (Wardance have just contributed a track to the Ltd edition Dag Nasty tribute CD 'Her Head's On Fire' - out now on 'Fool's Day).

MRR: Do you see the Wardance ethos as carrying an overtly political message, an outpouring of personal angst, or a combination of the two? Can they be separated, anyway?

Spike: I think that anyone who gets to blow anything about us soon realises that we stand for certain core things, equality being a major one.
Andy: No, I don't think you can separate the two. Basically, I'm a politicised person, a product of my environment, so I write about the world as it affects me. 'My Angst', if you like, stems from the fact that I'm also a profoundly disturbed individual. I guess you can pick it all up from a lyric sheet.
Spike: It's like calling our album 'We're All Niggas.... But Not Your Boys' might have been open to misinterpretation. But if people miss the point, then that's their problem. We really don't give a shit, if somebody picked up on the word 'Niggas' and took it to be a racist thing, then saw the band photo and still thought that, then they're fucking idiots who don't deserve to listen to us anyway.

MRR: How do you view Britain in the '90s, and how do you see the next century shaping?

Andy: Britain is becoming a sadder place, if that's possible - a more bitter, mean minded society. It's been a gradual thing, creeping and cancer - like It's been happening for as long as I can remember. We've had a right wing government in this country for all my adult life, it's all I've ever known. Self interest and mealy mouthed greed has been encouraged so much that it's now institutionalized an integral part of British life, People just don't seem to care anymore, and things never used to be like this. I see kids in my own street torching cars and petrol bombing shops for kicks and that's a desperate indictment of our society. The very same people who created the economic and social conditions for this to occur, are now the Bastards screaming about Law and Order. They made this bed, we gotta lie in it. It's not just a British thing, it's worldwide - A morally bankrupt planet. Clinton got it right, and they may well be the only intelligent words we hear from his mouth, when he said this was the first generation in modern times to be actually worse off than the one preceding it. Society should be progressively more prosperous and hopeful, but it just isn't anymore. I fear for the future, I really do. We're probably the last generation to give a fuck.

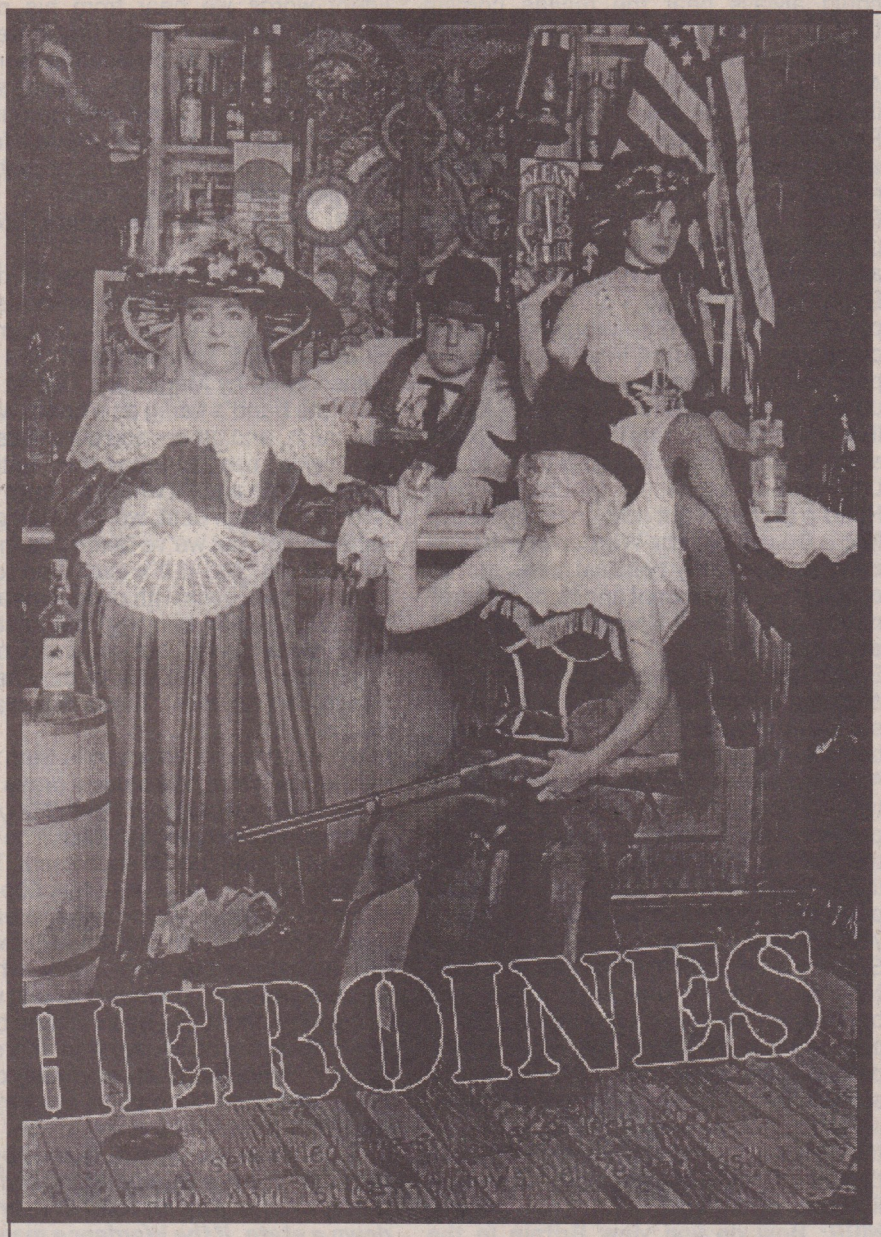
MRR: What does the future hold for Wardance?

Spike: It's impossible to see round corners, y'know?. Everything we do is on a shoe string budget, we just try our best. Financial and spiritual faith has been placed in us by Martin and Dee at Kollusion (the band's label) as a band. We owe it to them, and others and ourselves to do our fuckin' best to repay their faith, but there may be a point where we have to say 'We've done our best, we've nothing to be ashamed of, but we've taken this thing as far as it can go'. If it's ever time to walk away, I'll look back with pride. I mean, the new EP is fuckin' banging - the best thing we've done so far, but you can't predict the future. We exist day to day, hand to mouth, fist to face. That's the way it's always been.
Andy: What we've achieved is from sheer hard work. We're now using a press agent to publicize our next tour (April/May/June, dates announced soon), which'll be clocking in at around the 50 show mark. That's fucking hard. If you wanna talk about the punk D.I.Y. ethic, we're living, breathing proof of it. When we started, what we did was unfashionable. Now it is so what? It would be easy to continue treading water, doing the same thing ad infinitum, but we won't do that. You always want more than you got. Ambition is an essential driving force, and there's no point even trying if you don't have it in the first place.

So there you have it. These boys will never go down without a fight, and while it may be true that no band ever brought down a state, if the Wardance manifesto was ever given the chance of reaching a truly mass audience, they could just be the ones to finally do it. Bless 'em. Thanx to Sean Tarrant for the incredibly fucking long time it took to do this interview, Pete Goddard for any pix you may see scattered about and MRR for even bothering to print it. Keep on keeping on guys 'n' gals!!!

Available now: Wardance 'You're So Right/Psyche' 7" Kollusion/Cargo; Wardance 'Put Up Or Shut Up' MCD Kollusion/Cargo; Wardance 'We're ALL Niggas... But Not Your Boys' CD Manifesto/Semaphore; V/A 'Her Head's On Fire' (Dag Nasty Tribute CD) Fool's Day/Cargo

Wardance tour Europe in April/May/June '96, taking in Scandinavia, Germany, Switzerland Belgium, Austria and Slovenia. Watch out for details. Write Wardance c/o Spikey T Smith/ 25 Duke St/ Peterborough, Cambs PE2 8EB/ England.



This Heroines interview was done at their practice place. I interviewed them one week after they recorded their debut 7" and 2 weeks after they got Jennifer, their new bass player. As the only Las Vegas girl based punk band they've stirred up the scene quite a bit. Girls are going to shows here more than ever and learning how to play insterments too. As of recently, new bands have been popping up with girls playing guitar, bass, or even singing. This is the heroines: Kelly/vocals, Debbie/guitar, Jennifer/bass, and Clay/drums. Interview by The Burner.

MRR: Check one two. O.k., tell me about the band. The name of the band has something to do with how it started, right?

C: I don't know.

D: You tell us the story. We don't remember.

MRR: Alright, you told me that.....let me start with an easier question. How long have you guys been around?

D: About a year and a half.

MRR: And how many people have been kicked out or have quit the band? And how many of you are original members?

D: I'm the original!

C: So am I.

D: No you're not. We were going to get that other guy.

C: But I was the first drummer.

D: Whatever.

K: Three. Bethanie, Sharron, and Chase.

D: Chase quit 'cause she moved and Bethanie was a bitch.

C: Sharron got pregnant and flakey.

MRR: Didn't the band's start have something to do with Fried Green? *(Fried Green was a band that Clay played drums for.)*

C: Yeah, they were all girlfriends of Fried Green and none of 'em could play drums so I helped 'em out.

D: We were going to be the opening band for Fried Green. It started as a joke.

MRR: That's what I was trying to get out of you on the first question.

K: But it was called The Pink Ladys.

D: And Fried Green was going to introduce themselves as The T-Birds. Like on "Grease".

MRR: So how long did it take to become Heroines?

D: A month.

MRR: What were some of your influences?

C: Boredom. Boredom is the main influence on this band.

MRR: Which Winnie the Pooh character do you most identify with?

K: I hate Winnie the Pooh! I don't know any of the charcacters. I don't like him.

D: I'd be Pooh Bear.

C: I'd be Eeore, just 'cause of his name.

K: Ya know how Pooh was stuck in that hole and his butt was hanging out, just once I wish someone would have gave it to him.

MRR: Do him? I bet Rabbit did.

K: (in cartoon voice) Oh, look, it's Pooh!

C: Someone did do him. That's how he got his name.

J: Pooh?

C: Yeah.

MRR: How 'bout you Jennifer?

J: I don't know.

D: She'd be Christopher Robin.

J: No way.

K: Ya know what me and Rhonda were talking about today? We think Clay looks like a Cabbage Patch Kid. And then we went to this thrift store and we pulled out this Cabbage Patch calender and there was one that looked exactly like you.

C: No way.

K: It had the little brown yarn hair sticking up and everything.

C: That sucks!

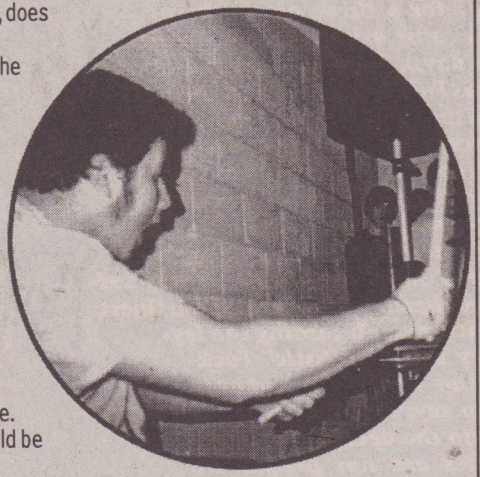
MRR: How many other bands are you or have you been in?

C: Six or seven.

MRR: Name 'em.

C: Blowout Sale, I was kin-

da in Suprize Guest, ..um..Tribe of Ronn, Fried Green, The Impotents, Mucus, T.O.M., D.V.C., Your Mom, 25 C-gars...
MRR: That was you!?!
C: Yeah.
MRR: I'm sorry.
K: I was in And All Her Friends, Suprize Guest, and Poontang.
MRR: Remember that night that we all went out to eat and we were trying to figure out how many bands were at the table?
C: There was six people there and like fifty bands.
D: This is the only band I've been in.
J: Me too.
MRR: What's your favorite T.V. channel?
K: Nickoloden. Hey, I have a question. Which Pete would you do? (from the t.v. show Pete & Pete)
C: I'd do red-headed Pete.
K: They both have red hair.
C: I'd do the fat one then.
D: Me too.
K: I'd do big Pete.
MRR: I'd go to jail if I did either of 'em
C: If I had my choice of Petes I'd do Pete Squish!
MRR: What do you do when you're not being the Heroines?
J: School.
D: Work.
C: Lay around.
K: Go to Discovery Zone and watch Melrose Place ...and drink. Well, I drink. No one else does.
C: I drank last night.
K: One shot. And it took you forever to get it down.
MRR: If you took over for the Grateful Dead, would your fans be called Heroine Heads?
D: Heroine Addicts!
K: We already have a Heroines fan club.
J: Who?
K: Those two scurvy guys. The two gross guys that are always in jail.
MRR: The guys that stink?
D: What do they smell like?
K: Cigarettes and ass.
MRR: Clay, I heard you just got a computer. Are you going to join in on that indy rock thing?
C: No.
K: He makes t-shirts and stickers with it.
MRR: So you spent like three thousand dollars for a t-shirt maker?
C: I have no money right now so I can't do anything with it.
MRR: Did you spend all your money?
C: Yeah, but I got stuff to show for it. I bought a computer and a van.
MRR: Do you believe in the occult, and if so, does it contribute to your music?
C: It makes us wear those big arm bands with the nails sticking out of 'em.
K: We watch alien movies.
MRR: So what are your songs about?
D: Our songs are about anybody that's pissed us off.
MRR: What is "Big Pink" about?
K: It's about Veronica's blanket. *(Veronica is Kelly's daughter)*
C: A lot of people think it's a sexual thing.
MRR: Is that song going to be on the 7"?
K: Ya, we managed to fit six songs on it.
J: Including a Cars cover.
K: I want to do "Rip Her to Shreds" by Blondie.
C: I want to do "Big Balls" by AC DC. That would be a cool song to do.
MRR: I don't think I'm very good at this.
C: I have a good question!
MRR: Oh, I know, if Heroines put on make-up like Kiss, what would each of you be?
C: How'd you know my question?
MRR: Ronn told me.
D: Reptile Lady.
K: A clown.
C: I'd have to be a frying pan.
J: A cat.
C: You can't be Peter Criss.
MRR: There's already a cat.
D: I'd be Hello Kitty.
MRR: You can't be a cat.
C: Did you ever notice Hello Kitty doesn't have a mouth?
MRR: How do you see this band fitting into the Las Vegas scene among like, The Kickball Champs or Lickity Split?
C: The drummer for the Kickball Champs is moving in with me tonight. His name is Aaron.
MRR: Really?
D: I think we fit in pretty well.
MRR: Do you get along with everyone?
K: I think so. Hey, will someone yell at the cat.
D and J: Blah!
K: Thanks.
MRR: I'll ask the David Figler question. If you had to be someone on the T.V. show "Full House", who would you be?
J: I've never seen "Full House".
K: Do Melrose instead.
MRR: OK, "Melrose Place".
C: I'd be the gay guy!
D: I'd be Kimberly 'cause I'd want to see the crazy guy in the mirror every chance I got.
MRR: I'd be the pool cleaner.
K: Amanda, she's a bitch.
J: I'll be Jane. Are we done?
MRR:



If you want to be.
K: We could practice.
MRR: I have one last question. I hate to ask this but what kind of music do you play? Do you sound like any certain band?
K: When anyone comes in the record store and asks what a band sounds like I tell 'em good or bad.
MRR: When Bil first told me about you guys, like a year ago, he said imagine Bikini Kill when they first started and when I saw you it was nothing like Bikini Kill.
K: 'Cause it's girls playing loud music.
C: We've been compaired to Bratmobile but I don't see it.
J: No way.
MRR: So when will the 7" be out?
J: By April 1st.
D: It's gonna be on pink vinyl.

have a pink vinyl 7" out in April for $3.00. Also, they will be on two comp 7"s. One is a local's only release that will feature Boba Fett Youth, Lickity Split, Catapult, Leap Frog Society, and Heroines. It will be released on Bucky records. The other is a '70s cover record which will feature Morgan's Orange, Churn, Heroines, and from California, The Chubbies. Heroines will be touring soon. Look for 'em! To get in touch with Heroines write:

PO Box 92671,
Henderson, NV
89009

Rudiments

I was introduced to the Rudiments personally by a girlfriend though their reputation preceded them. I thought they were a pretty fun and rockin' band who could churn out quite a bit of energy for a three piece (there seems to be a lot of three pieces these days). Despite what the nefarious Fuckface said about them I found that they weren't "politically incorrect Everclear-swilling child corpse fuckers who would sodomize their own maternal great-grandmothers' she-goats provided their maternal great-grandmothers' she-goats hadn't already sodomized them," as they are all the finest of gentlemen. Regarding the legendary and "nihilistic" Fuckface, the Rudiments had only this to say: "we'd rather not get into the details, but those assholes are not people we choose to associate with." The incident involving Matty Love, his band Hickey, and the Voodoo Glow Skulls is shadowy but ugly. It seems some brass was stolen, some bands were thrown off a tour with Voodoo, some brass was returned, but Joey Voodoo nevertheless made drunken death threats to Matty Love's answering machine which were sampled and are slotted to appear as sound bites on an up and coming Hickey record. The only detail I have had any direct experience with is hearing the sampled messages at a Hickey show in which some nonsober individual does indeed tell Matty Love that he had better "change your identity or somethin'" and "you haven't paid fuckin' punk rock dues." The Rudiments, through no fault of their own, were one of the bands that were ejected from the tour, but they bare no hard feelings. The Rudiments have five singles they have put out partially with the help of Bart Thurber from House of Faith to whom the band is most grateful and soon will have a full length CD in circulation on Dill Records. The Rudiments are Scotty Pope on drums, Brent Wilson plays bass and sings, while Matt Powell is the guitar player who also shares vocal responsibilities. All photos were by Vanessa Burt and Marc Johnson. Drawing by Stefan Shultz. Joe Donohoe

MRR: You guys have been together since 1989?

Matt: Yeah, Brent and I have. We formed the band with other people back in '89 and went through various other drummers and line-ups till we found Scotty about a year and a half ago. Now it's just the three of us, which is what we like the best.

MRR: You're all from the East Bay right?

Matt: Incorrect. West Bay.

Scotty: A lot of people think that, actually.

MRR: You all are from here now but where are you from originally?

Scotty: East coast. Manchester, Connecticut.

Matt: Scotty did sometime in the "Ho's." South Bay.

Brent: I'm from the Peninsula, San Carlos/Redwood City area.

Scotty: We play quite a bit in East Bay.

Matt: It's weird, we often get grouped as an East Bay band, not for any particular reason.

Scotty: Whenever we play out of state people think we're East Bay.

MRR: You guys seem to play a lot in East Bay.

Matt: That's our best local draw. In San Francisco we don't play to that many people at all but at Gilman we've actually played to a few hundred people at a good show. San Francisco's so bad for all-ages shows that we just end up playing in bars to all our friends.

Scotty: Or shows like the Star Theater the other night.

Matt: Well, yeah. There's all ages stuff that comes along but Berkeley is the local place where we can really push it.

MRR: You cover "Land Shark" [yet another local hardcore act that covers Fang] and have joked on stage at the Chameleon that Sammy Town will want to kill you when he gets out of the slammer. Do you think that will happen? Is that an East Bay "in joke."

Scotty: We could set up so we could serenade him when he gets out of jail. I don't think he'll kill us though.

Matt: The Voodoo Glow Skulls want to kill us.

Scotty: Well, they want to kill everybody.

MRR: Would you care to elaborate on that story?

Matt: Actually, I'd rather not.

MRR: I heard some of the story about Hickey's involvement. It seems like Matty Love wants to get as much mileage out of this as he can.

Matt: Well we kind of got caught in the middle of that. We, along with many people who seemed to have got caught up in it who have nothing at all to do with it. Personally we have no beef with Voodoo. They have not harmed us at all, they've only helped us. They have been very, very cool to us - as have Hickey.

Brent: We're middle men caught in-between.

MRR: You're not ska, but you have ska elements along the lines of Operation Ivy or another band we really shouldn't mention. What are your musical leanings?

Scotty: I feel that I play in a punk rock band, or a rock band but as you said we have certain elements which are in a ska vein

which are fun to play.

MRR: When did you come out to California initially?

Scotty: Well third grade was when I came out officially then I returned when I was fifteen, pretty damaged from the East Coast psychically. I decided to start over again.

MRR: Have you guys done many tours?

Matt: No. For a band that's been together this long we've not done that much traveling though we've done a lot in the last six months. Never a complete US tour. We've done few week jaunts that have just gotten us so far. We've played most of the States west of the Mississippi. Pretty much short shots and trips here and there.

Brent: There's always been a vehicle problem.

Matt: Vehicles have always been a problem, we've always basically booked ourselves, and not relied on a manager as well. We finally got it in our means to book a national tour but we're pretty much too caught up in our own selfish issues to ever settle down and do it. We've managed to tour pretty well by hooking up with other bands.

Scotty: We've played with NOFX, Citizen Fish, Skankin' Pickle, the Boss Tones.

MRR: What kinds of problems do you run into as a unit and in regards to getting your shit together?

Matt: Lineup changes through the years have been a factor, with so many drummers and keyboards [no more so on the latter] though we continue to think of the band, from when Scotty joined, as its own entity. As far as our style goes, getting back to that, we have by no means ever played straight ska music. Right now with Scotty it's definitely been at its most powerful and rockin'. All this aside we've avoided signing anything with anyone anyway or anyhow and still been able to put out a lot of stuff.There are situations you can get into with people who are putting out your stuff and you never end up getting what you want. Everything lags or the people you have to work with are a real pain in the ass. We're still getting our shit together, tightening up. Still growing in every way. Business-wise, creative wise. It's actually good to have been through what at the time were major hardships. Now we feel as if we have an insight into the industry and the music scene that most bands wouldn't have right away. I consider ourselves pretty aware and conscientious of what we want and what we don't want.

MRR: What have you learned to look out for?

Matt: A guy named Paul Rats.

Scotty: Don't sign anything for starters. Get opinions from all your friends and people you know about what you're getting into.

Matt: You can be a productive band and get your music out, travel, do all the things that make being in a band worthwhile without a contract with someone. Maybe you won't be staying at the Ritz but you can still be performing your music for people and recording your music for people. We've been able to put things out consistently and don't see why anyone would want to put themselves in a binding arrangement for a certain number of albums or certain length of time or in an arrangement that would limit the people they could work with. We try to keep our material spread out among different people.

MRR: Do you mind talking about business?

Matt: No because....

Scotty: It's part of it you know.

Matt: We've come to a pretty comfortable spot business wise and musically wise. Business is such a major, major percent of making your band go. You have to put in the time if you want to book a tour or even record something. Being aware of business makes your aware of what to avoid, gives you more information. Even though I've never signed anything I'm knowledgeable as to how the industry works and what kinds of things companies do to woo bands.

MRR: One thing about music or a band, unlike more solitary art forms, is that you have to learn to work with people. To work as a unit. I've found this out form being in a band that's it's something a lot different from writing for instance.

[various agreements are heard on the tape from various band members]

Matt: This band has taught me more about relationships than most people I see on a day to day basis. Between the band itself and the people you work for its a total study in sociology - humans and the human race.

MRR: What's your inspiration in song writing? What do you mostly write about? Something I've noticed is that sometimes I don't give a shit what a band's lyrics are, if it rocks it rocks, if it doesn't it doesn't. Then there're bands like No Means No and I don't necessarily like all of their music but their lyrics always kick ass and some bands I don't care how dumb their lyrics are the music rocks.

Brent: To me song writing is strange. It always foreshadows things yet to come in my life and I don't realize it at the time. Somewhere inside of me this little man puts it out and I learn from my life later on how much it was like one of my songs and go "oh my god!" *Superhero Chickenshit* deals with not being able to cope with your actions and running away without dealing with your problems. *Blowout* deals with two people with their two worlds and its combined and then they separate and these two worlds cannot intermingle anymore and when they cross paths it's blowout

time.

Matt: But when you wrote all those words down it was just off the top of your head.

Brent: In some ways yeah.

MRR: Do you write most of the songs? I guess you guys collaborate on the music and lyrics.

Scotty: Yeah. It's always been really inspiring for me to play with these guys. It's not the "Idiot Savant" thing but I don't know where it comes from but all of a sudden there will be this great song and as the drummer I'll just sit and listen to it and be "where the hell did that come from?" It definitely gets me really excited and makes me want to work really hard on the music. Some things are predictable and some things get introduced and I don't know where the hell they come from.

MRR: What bands have you been in before this one, Matt?

Matt: Nothing worth mentioning which is the same as Brent. Not like the band Scotty used to be in.

Scotty: I used to be in a band down in the "Ho's," or South Bay. We were called the Purves. That was a really good time in my life and it kind of self destructed in good punk rock fashion. Short and sweet, just a couple of years, but I learned a lot. We recorded a cassette with Bart Thurber at House of Faith before he even had his studio. We did the vocals in his closet and live tracks in his living room. We were livin' it and it was very real. I'll always have fond memories of that. That was the band I used as my comparison as to where I want to be, to get to that level again. I feel that the Rudiments is at that level now. I've played in lots of bands on and off. Been drumming since fifth grade.

MRR: Now for a while you couldn't drum because you had a "accident" of sorts right?

Scotty: Ah yeah. That was a real bummer. That was one of the first shows. Was it the first show?

Matt: It was one of the first shows. Definitely the biggest out of town show up to that point.

Scotty: I couldn't play because I got severely lacerated in both hands.

MRR: Why don't you go into details?

Scotty: It was kind of a gory thing. A drunken love/hate relationship that would probably be ill-advised if you want to be in a band. It was a real Bukowski type situation and we were drinking heavily. Somehow a knife got into the picture and somehow I got stabbed real bad. Bled all over the fuckin' place and I got scars still. It's healed up okay, not all the tendons got slashed which is good but I still feel like I lose feeling on the top. At the time I wanted to play so bad but I couldn't.

MRR: That's kind of a twist if you think about it. You got to be Nancy Spungen instead of Sid Vicious.

Scotty: Well, yeah. I've always considered myself a lesbian trapped in a man's body anyway. Plus, gay guys are fond of me. That makes me more happy than anything. If I can attract one gay man per show....

Matt: Then your job's done.

Scotty: Then I'm pleased.

MRR: How did you all get involved with punk? Were you skaters or metallers who discovered it after metal?

Brent: I was a skater. A suburban skater punk who got into Black Flag and then British punk.

Scotty: I never got into British punk, though I've been learning more about it as of recently. I think it was the Ramones that turned me on. I was drawn to their image before I heard anything and I liked it. The first time I heard Black Flag it was like "OKAY, I see."

Brent: It's okay to have personal feelings and yell and scream about it.

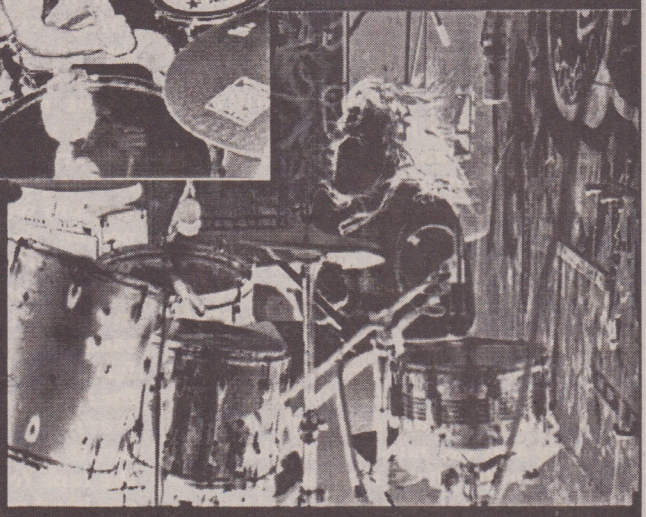
Scotty: Yeah, I think it was "Slip It In."

Matt: I've been just pure one hundred percent goth since I first heard music and I've never really heard or listened to punk rock. I only listen to the Cure.

MRR: Do your girlfriends' like it when after you've spent the night and their pillows smell like hairspray?

Scotty: Yeah, I get yelled at for stealing makeup all the time.

Rudiments/ 2816 21st & Florida/ San Francisco, CA 94110



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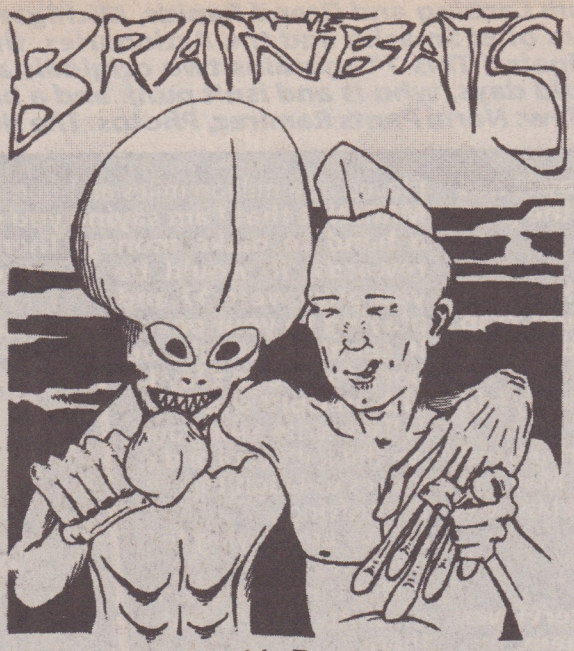

interviewed by Denise Jutras

MRR: So, who the hell is everyone and what do you do in the band?

J: I'm Jeff. I play the guitar and handle the vocals. Seth plays the Stand 'em up Bat Bass, and Chad our drummer is just plain crazy.

MRR: Crazy, how so?

J: I can't explain it in words you just have to find out for yourself. O.K.

MRR: Your style is Psychobilly. Not many people in the US know what psycho is. Can you explain it a little?

J: Well, Psychobilly started over in Europe about 10 or 15 years ago. I guess most of the punks just started getting bored so they looked for something more insane to do and came up with Psychobilly which is a mixture of Punk and Rockabilly. The Meteors were the first band to kick the whole thing off back in England and it just spread from there.

MRR: Do you find it hard getting gigs here in America because not many people here know about it?

J: Yeah, a lot of booking agents don't know what it is and can't figure out whether to book us with Punk bands or with Rockabilly bands so it does get frustrating at times. But mainly we are a punk band and there are some great clubs that have given us some really good shows.

MRR: So you do a lot better when your playing with Punk bands?

J: Yeah, we tend to get a much better response from the crowd. A lot of Rockabillies dig Psycho but a lot of them think were a bit too punk.

MRR: So it seems you get more punks at your shows?

J: I think we do. We've played with some really good punk bands like The Blanks 77, the Pist, the Casualties and others. We seem to go over very well.

MRR: It's too bad there aren't many other psycho bands here in the States for you to gig with.

J: There are a few, but it seems most of them are located over on the West Coast. Barnyard Ballers, Calavera, the Hellbilly's and a few others. I think we're the only one in our area. The Phantom Rockers came over here from Europe this summer for about seven months of constant playing and we did a show with them that was really fun. They did pretty good over here so hopefully other bands will start coming over here too

MRR: Some time ago you released your own seven inch, however it doesn't sound much like all of your newer material. Can you explain this?

J: The Psychobilly Hellride seven inch was recorded shortly after the band formed at an incredibly low budget studio. The production was nothing great and maybe we should have taken more time for our sound and style to develop before we released a record but oh well. We heard from a lot of people who liked the record but yes our sound has changed and gotten a bit more Psycho.

MRR: I've noticed many Psycho bands have changed their sound through-out their existence and end up sounding a little heavy metalish.

J: That's not the case with us. I know what your saying and a couple bands come to mind but we're not Motorhead and don't want to sound like that. Some bands get heavier sounding and they still sound great but I think we've found a good medium between punk and rockabilly that is perfect for us.

MRR: Do you have any releases coming out anytime soon?

J: We have a 7" called "Hell On Earth" which should be out soon on I.B.B. Records. Also we just finished recording a full length CD which will be out around May or Cyclone Records.

MRR: I heard you might be going back on the road this summer even though you encountered a lot of problems on your last tour.

J: Most likely we'll be back on the road again soon. Our last tour did come with a lot of problems but it was our first time out and we learned a lot. Hopefully this time we'll be able to weed through most of the problems before they occur.

MRR: Any last words?

J: If anyone is interested in records, T-shirts, free stickers, or the new CD "Curse of The Brain Bats" just write to us and we'll send you our free newsletter which gives you all the dirt on the Brain Bats. -Stay Sick!!!

The Brain Bats, / PO Box 1396 / Merrimack, NH 03054-1396.

The Chinese Millionaires hail from Lansing and Grand Rapids, Michigan. On a cold winter day one brave home. Featuring former members of El Smasho and the Actionaries, the Chinese Millionaires in their si first release "White Collar Criminals." This 7" contains two originals and covers of the garage classic " contained much talk about the old days, who is and isn't punk and a bunch of other shit that you wou is here presented for you. Interview: Norm Pants Ramirez, Photos: The Heiress, Artwork: Tom. The Chinese

MRR: I did this at work the other day it has only about ten questions without the past projects.
T: And like do we skate.
MRR: No there is nothing about that. The first thing I have is about the usual crap about when you formed so the kids know where you are coming from.
T: We've been together for awhile. Basically I do everything.
J: I quit my job in Indiana to come start a band with Tom in Feb. and got Eric in about May.
M: Me and Eric met in a fire fighter class, we worked security at a GM plant.
T: It was love at first fucking sight.
E: Played our first show in August.
MRR: Do you really think that interviews are worth while, I mean reading them.
T: Basically you find out if the band is funny or not. I am hoping right now that some fifteen year old kid is sitting on his couch saying, "Alright, I'll send them three bucks."
J: I read the interviews.
E: If they have mohawks and it's 1996, I skip the page.
M: If the name sticks.
T: Is Reagan the new Fuhrer?
MRR: That actually leads into my next question. I am taking it as a given that you consider yourselves as a punk band. What makes you want to do that, be a punk band in 1996?
T: Sadly, it's the only thing that I think is cool.
J: It's cool that we are in our late twenties and people think it's childish and we take it serious.
T: None of our friends take us seriously at all, as far as they care we are making go-karts. Making go-karts of the nineties, we're not putting out CDs. It's rock n roll, we just recorded a song called "Killer Diller" and it's basically a rock-n-roll song played at a million miles an hour.
MRR: Not that I am saying you should be in a band to make money. There are other rewards, it would be one thing if you guys were 17 and playing to your peers. It seems it would be hard for me to play to kids in OpIV shirts.
T: If we write a song and we think it's cool and it makes us laugh then it is satisfying.
M: We are playing for ourselves.
J: Plus there are a ton of shitty bands out there.
E: Every show we play the kids are always loving it. The kids who we thought wouldn't like it. We are introducing them to what punk was to us.
T: These are go-karts but they are pretty fucking cool go-karts. Big Daddy Ed Roth supped up wagon go-karts.
MRR: You may have answered this already but what's good about this band?
T: We actually like what we are doing, it's honest. I know I sound like we're in Second Wind or Kevin Seconds. I think we do it well.
J: We're true music fans. A lot of those crappy bands, their collections are like fifteen records. We all have huge record collections.
E: We have more stuff to rip off than most bands.
MRR: That brings up a question. What do you think of the notion that really good bands can't have members that are obsessive record collections?
J: I disagree. Take two bands out there--Yo La Tango and let's say Jon Spencer. You know they all have huge record collections.
MRR: People accuse Jon Spencer of ripping off the Gories.
J: There is nothing wrong with that.
E: We're not trying to reinvent rock-n-roll.
T: Why reinvent something we already like. If we were Christians we would be glorifying God. We are Heathens so we are glorifying punk rock.
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MRR: People came into it in the early 1980s or earlier, and there wasn't as much of a precursor. You had to have a broader background. Now you can slide into it, punk.

T: We used to drive 60 miles one way to buy records. Now any kid can go into the mall and buy the Misfits. There is good stuff and bad stuff and they end up getting it all.

E: We walk into the door at a show and the kids look at us and think that these guys aren't punk.

T: But then they hear us and they go "I am going home and will never leave again." I don't want to have metal bands, funk bands, I don't want any of that shit near me. I believe in segregation.

T: If you're in a metal band, you know you're in a metal band. You can like Richard Hell, the Heartbreakers and the Jam. It's all punk rock but completely different.

MRR: What needs work with the Chinese Millionaires?

T: We need to be more of a band, we don't know each other enough. We aren't instinctual yet. Plus Jay has never been in band. Mark hasn't been in a band for awhile.

M: Two years.

J: I agree. It needs time.

E: I had to go from chaotic to more straight up punk. Plus Jay needs to buy the Punkifier pedal. The book tells you how to get all those sounds.

MRR: It's basically Eric was in the Actionaries and Tom was in El Smasho?

T: That is two completely different styles of punk music.

J: This band came together because there were three people who worshipped the Devil Dogs. That band did it right in every aspect.

T: We don't sound anything like the Devil Dogs.

M: But we try pretty damn hard.

MRR: What is the absolute worst city to play in this state (MI)?

T: It depends, because sometimes...

M: Considering everywhere we play used to be something. An old VFW hall, a warehouse that used to make doorknobs.

T: Right now it would be Grand Rapids. They are into the stuff like Filter or Marlyn Manson.

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E: Flint is the same way, I love Joel but I have played there to 300 people and to 3. It is hard to book shows because we are too old to play for the kids and we don't quite fit into the bars.
T: The kids like us, but they don't get us.
MRR: What are five heroes and five villains in rock?
T: Five heroes for me: Johnny Cash, Johnny Thunders, Handsome Dick Manitoba, well... Five villains Oasis, Billy Corrigan...
E: Those aren't villains. I don't care about those bands.
M: Right, I could care less about those bands.
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E: I grew up on stuff like the Minutemen, Black Flag, that whole SST stuff and the Ramones, Sex Pistols. I don't have a lot of villains.
J: Same stuff like the Real Kids, DMZ, Heartbreakers...
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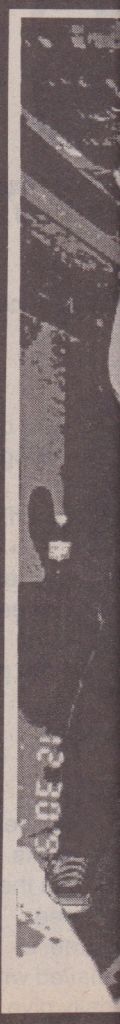

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The world needs the Chinese Millionaires

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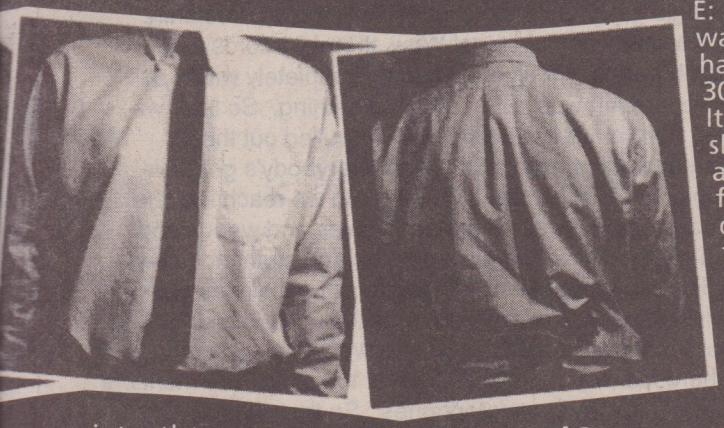

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Sex Pistols were.
T: It used to be that the one record that everyone owned at a show was "Never Mind the Bollocks." Now it's like the first Fugazi record. Nobody has the sense of history.

E: Flint is the same way, I love Joel but I have played there to 300 people and to 3. It is hard to book shows because we are too old to play for the kids and we don't quite fit into the bars.
T: The kids like us, but they don't get us.

MRR: What are five heroes and five villains in rock?

T: Five heroes for me: Johnny Cash, Johnny Thunders, Handsome Dick Manitoba, well... Five villains Oasis, Billy Corrigan...
E: Those aren't villains. I don't care about those bands.
M: Right, I could care less about those bands.
T: There are people that think that this stuff is punk rock. 1995 is the year that the Disco people realized that to be successful they had to be mean.
E: I grew up on stuff like the Minutemen, Black Flag, that whole SST stuff and the Ramones, Sex Pistols. I don't have a lot of villains.
J: Same stuff like the Real Kids, DMZ, Heartbreakers...
E: We could go on and on about all the greats, but are heroes are probably the people who give us the records. Like Tim at Crypt, or Long Gone John at Sympathy, or Greg at Rip Off Records.

MRR: What is the story of the song Ritchie White?

T: It's taken from the movie "Over the Edge"
M: Matt Dillon at like 14 years old.
J: A movie that has a kid standing on top of a cop car with two shotguns up in the air.
T: That's punk rock.
E: The whole movie and Ritchie White symbolizes the attitude of punk rock for the band. We don't want to spoil the movie, but go rent it.

MRR: Finally, what do you have for the public?

E: We have our 7" "White Collar Criminals" on my label Punkity Rockity. They are $3 ppd. It was recorded at Woodshed studios with Tim Pak formely of Angry Red Planet. Anyone who wants to record with a punk rocker who knows his studio give him a call. It was produced by the often lovely Scott Sendra of the band Down MF. We also recorded seven more songs ready to go, look for another record in April. Send a stamp for a catalog. We got two different t-shirt designs, specify boys or girls, there are $5 cheap.

Join The Big Spenders Club, $1 gets you on the mailing list, stickers and will entitle you to all sorts of things the dumb public can't get. The Chinese Millionaires and The Big Spenders Club can be reached through: Punkity Rockity, PO Box 6014, E. Lansing, MI 48826. Send stamp for catalog of all the stuff we got.

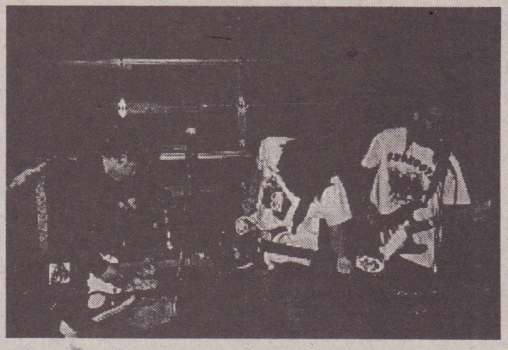
ese Millionaires

YOUR MOTHER

Your Mother is a young idealistic band from Pleasanton California who want to change the world by singing about farting and masturbation. With a new CD coming out on Probe Records they are well on their way to achieving that goal. More than anything else they are proudest of the fact that they have the highest average vertical leap of any band in Nothern California - not on a major label. By JD Vargas

MRR: You got this CD coming out and it's 72 minutes-
Craig: 74! 74 minutes and 48 songs. That's as much time as we could fit on it.
MRR: Now wait a minute, because you had to cut out that Filth song, didn't that not make it quite as long?
Craig: No, we compensated.
MRR: Tell that whole Filth story. Like why you couldn't use that song?
Craig: On the Filth record "Destroy Everything " it says " plagiarize at will " so we thought "Well, we'll do better than that, let's just rip the song right off the record and put it on our CD." We're lazy. So we took the song from their record, recorded it onto DAT and then spent l8 hours trying to sequence it on the whole CD. Then I finally got Jake Filth's number, called him, took another 18 hours trying to explain that it's *his* song we're putting on the CD, not a *cover* of his song and, when he understood, he told me he "didn't ever want any Filth song to ever be on any CD. "I just didn't want to be on his bad side and I respected his politics.
MRR: And you replaced it with another song?
Craig: We replaced it with something. Probably blank space.
Alan: Yeah, it's now blank space.
MRR: How many tracks are there?
Alan: 49.
Craig: There's 49 tracks and only 45 songs. The art of "song ID".
Alan: Listen to it on shuffle play.

MRR: So what happened to your ethics the times you guys played at shit clubs like the Stone (old pay-to-play venue)?
Craig: We played the Stone twice. The first timewe did it because it was all bands from Pleasanton.
Alan: But they canceled.
Craig: Like 200 people showed up and it was one of our best shows. We actually made a lot of money from those pricks. But the second time it was Jared's last show and it was with the Bosstones and we only charged 4 bucks. We have three criteria for going to places like the Stone, 1) get in free, 2) steal something and 3) vandalize it. That time we played with the Bosstones there, it was Earth Day, and we usually give out free stuff. We had a whole bunch of merchandise in this box, shirts, records, hats, tapes, and it was on the corner of the drum riser. On the other side of the riser was a shirt with a sign next to it that said "free shirt, come get it." That was to get people on stage and have that crowd-interacting thing. So, I said, "Hey, look! There's a free shirt over by the drums. Someone go get it."So people were like, " Hey! a free shirt. Look, it's a whole box of shirts! Wow, there's records and tapes, too!" and they took everything. Completely wiped us out. All we had left was a frisbee or something. So later we were like, "OK, more free stuff," and we pulled out these garbage bags full of "free stuff". And everybody's got their hands up going "Yeah! Yeah! Me! Me!" So we reach into the garbage bags and it was all dirt and leaves and weeds and stuff and we threw it in people's mouths and stuff and yelled, "Happy Earth Day, everybody!" As soon as (what was going to be) the last song was over they cut off the mics and said "You and your friends will clean this up. NOW!" It was just mud, everywhere, all over the place. All over the stage, the monitors, the speakers and in the microphones. So that was the last time we went there.
Alan: They closed a month later.
Craig: That was because we led a campaign to run them down.



MRR: So who writes the songs?
Alan: Mostly Craig.
MRR: So Craig writes all the songs?
Craig: No.
Alan: Craig writes the lyrics.
Craig: I'm just the only one who has the guts to sing them. I surely write no better songs than any of you.
MRR: So what does Mikee contribute to the band'?
Craig: Hatred.
Alan: He gets people to dislike us.
Craig: Sometimes Mikee pulls through, though. It's like when you hate all authority, like police officers and stuff. But then there's a time when you're caught doing 11 0 in a 25 mph zone with no seat belt, smoking crack and they're cool about it and it kinda reaffirms your faith. Sometimes we'll be "That's it, Mikee is DEAD! Get the piano wire!" then he'll turn around and do something that's like, "Oh, he's not so bad after all." That lasts a couple of hours.
MRR: Give me a story involving alcohol just so everybody knows you guys aren't a straight edge band.
Alan: Well, we drove up to Dorrington and I used to have this great station wagon, a '79 Impala.
All: The Mother Mobile!
Alan: That car rocked. It was blue, ugly as hell, and so we drove it up there and I'm following Craig up this dirt road for like 2 hours.

Craig: A 2 mile road that took 2 hours. Serious. Alan's new muffler was as thick as a record from bottoming out so much.

Alan: But Craig's totally weaving around going, "Ha Ha, I'm a smartass, I'm getting Alan's car dirty!"

Craig: Spitting up soft dirt and stuff.

Alan: And my vents were open cuz I'm dumb. And I get out of the car and it's totally covered in dirt. Me and Brad were thinking, "God, it's dirty in this car!" And we get there and there's dirt all over in the car, just floating everywhere. So we take everything out and there's still more and more dirt. It's just pouring out of the car.

Craig: Keep in mind, we were next to a campfire.

Alan: So I open up the back seat cuz it's one of those fold-down ones, and the dirt was really coming out of there. So I ripped the seat out, and there's this fire!

Mikee: We were a few hundred yards away from this creek, but we didn't have anything to get the water with, so people were dumping out their beers, and it smelled like burnt beer.

Craig: And then that night, Alan got obliterated. There was this pit that was all hippies, but it was those violent hippies that used to bejocks.They started smoking pot, but couldn't be on the football team and smoke pot, so they became hippies.

Mikee: But they were belligerent and drunk. We had to wait for a couple of hours to get the generator working because the other jock band didn't want to loan us an extension cord, and the hippies were all in our face going, "Are you gonna play now, or what!?!?! Come on, lets play!?!?!?

Craig: Yeah, we had enemies even before we played. So were playing, and there's this pit that was like 20 yards in diameter. A huge pit of all these drunk hippies, just moshin' full on with fists and everything. So Alan's like,"YeeeeAAAAHHH!!!!" And well, we were playing on mud and we're trampling each other on it, throwing it at people, and Alan's bass pickups stop working because there's so much mud caked on them! So he's going,"YeeeAAAARHHH!!!" and all he does is flail anyway. He never plays the bass, he just flails around, and when he's drunk, he can't even flail upright. He just falls over and flails. So he's like,"Look, a pit! RRAAARR!!" and he just runs into the pit with his bass. And he's like "RAARR!!!Klunk!! Ow!", and then he just runs around some more. And everything we had was just totally caked in mud. So afterwards, they were ready to beat us up. They were saying, within earshot, "Wait till they pick up their equipment, and then we'll go get them!" and all this stuff. So we're taking the cords out real slowly-

Mikee: And Craig runs back to his truck and changes his clothes.

MRR: Where was this, again?

Craig: Dorrington. It was miles from any civilization.

Mikee: And Alan disappears for the rest of the night.

Alan: I got laid!

Craig: By this 13 year-old girl.

Mikee: I was by the tent, and we were looking around for him and I was like, is he in the tent? So I stuck my head in and Alan was like, "Oh, hi!", and she was like, "Moh mmmiiihummm err".

Craig: She's smothered underneath him. We came back later, after pondering the thought of Alan getting some, to try to listen for some sex noises. And instead, he's saying, "Well I hang out at the 7-1 1, but most of the time I work at a gas station..."

Alan: But I did get some, eventually. (Laughter) Well, I figured she was at least 18 because she was talking about going to medical school next semester. But then I found out she was a 16 year-old genius.

Mikee: We live vicariously through Alan.

Craig: Yeah, it was a religious occasion for Your Mother, kind of like Your Mothers' Day.

Mikee: And I tripped and landed face-first in the big huge bonfire. I was reaching for something and I tripped on this rock and SPLAT! And I landed with my whole head in the fire, and my eyes got all burned! (Everybody laughs at Mikee's misfortune)

Alan: I believe we were breakdancing before the show.

Mikee: Oh yeah, I was breakdancing, and they all thought I was great. They were like "Get that kid in the Dwarves shirt over here, he's awesome!"

Craig: So in the end, we didn't get beat up because they directed their energies elsewhere and beat up someone else much drunker than any of us. Like any band that accepts any show, we've played some pretty weird places and under some pretty strange circumstances.

Alan: No, we haven't played a nuclear waste dump, yet.

Craig: We've played in Livermore.

Mikee: We played at Livermore High and had used at chewing tobacco thrown slob-us,with all the spit and have ber and stuff. I still stuff I stains all over all the was wearing that day.Weput the Your Mother banner upside down so all the dyslexics could read it. "This is so all you hicks can read it".

Craig: Yeah, we ripped on them bad. This girl was stepping on a bench, and fell flat on her face from 3 feet up. So we started yelling at her for stage diving.

MRR: What was the best show you ever played?

Mikee: I really think it was the Hap's show, the all ages one.

Craig: Nothing will beat Blackford Elementary.

MRR: And that's gonna be on the cover of the new CD, huh?

Alan: Hey, good plug!

Your Mother / PO Box 623
Pleasanton, CA 94566

The Sons of Hercules

This interview was conducted February 18,1995. By the time you read this, it'll probably be a year later. This is probably one of many reasons Uncle Tim is now convinced that us Austinites run on a schedule all our own. The truth of the matter, however, is that when writing about rock bands to pay the rent and searching for the missing link between "Chinese Rocks," "Fiction Romance" and "Action Time Vision" as leader of the Hormones drains as much juice as it does, interviews with a buncha goddamned seeds impersonators from San Antonio just don't seem all that important.

A cop-out and an insult, true. The Sons of Hercules have probably milked more juice from "Pushin' Too Hard" than anyone short of the Seeds themselves. Using that basic groove, an instrumental attack borrowed from Radio Birdman, an aesthetic perched somewhere between the New York Dolls and a Roger Corman biker flick, and the lurching spectacle of frontman Frank Pugliese, the Sons have destroyed enough audiences to earn themselves a rep as possibly the most explosive punk band in all of Texas. Sure, their recordings are fine and have managed to spread word on these Coors Light drinkers beyond state lines. But, trust me: Non-Texans haven't learned shit about the Sons of Hercules 'til the band's been seen in the flesh.

Considering this interview was completed about two days prior to the Crucifixion, you need to be apprised of three things: Rudy's club, The Green Onion, is up and running, and there's no finer in all of San Antonio (call 210-224-4334 for booking information); guitarist Danny Hoekstra has been replaced by the presumably better-smelling Chris Longo, who still flexes his plectrum with San Antonio Flamin' Groovies obsessives the Dropouts; and the Sons' new LP has yet to leave the Uncle$n Record offices to join its older brother in the stores. The latter should be remedied by the time you read this.

Meantime, meet the sweetest buncha barkstabbing Colorado pisswater swillers you could ever hope to share a plate of migas with: Frank and his handpuppets, Dale and his millions of guitars and paisley shirts, Rudy and his hair, Danny and his chili dogs, and Eddie and his trained dogs. The Sons were interviewed between cruel jokes about Danny and chomps on Mexican food at the Uncle$n Records offices, two hours before I had to buy a refrigerator. Assisting were Uncle$n's Roger Morgan (who also transcribed) and Dino Reyes. FP: Frank Pugliese, vocalist; DL: Dale Hollon, guitarist; RA: Rudy Ahad, drummer; EE: Eddie Edmonson, bassist; DN: Dan Hoekstra, guitarist. By Tim Stegall

MRR: We're sittin' around the table chomping down on mexican food with members of the Sons of Hercules. I need to get voice identification from each of you so...starting with Rudy over here, list your name, your age, instrument you play and your favorite color.

RA: I'm Rudy, black... (laughter) twenty-somethin...drums.

MRR: Frank is ageless,but...

FP: Brainless...Forty-four and a half and I'm makin' a fool of myself. Black!

RA: I said black, you're going to have to change yours.

FP: Off black.

EE: Eddie, bass, twenty-something, pink.

DL: Dale, guitar, twenty-six, thirty-six...

EE: Not your waist size,asshole! (laughter)

DN: Dan, forty-six, guitar...

EE: Penis size- small! (laughter)

DN: Twelve and a half, I'm a porno star

EE: Capricorn, sagitarius

MRR: This band has actually been going for a lot longer than I've been aware of...when did it start out?

DN: Carter years

RA: It was actually, like, 90-91

MRR: OK, so, basically , I don't know, I've probably got this totally wrong, but didn't you guys start it up first and then ask Frank to sing or did you start the band, Frank?

RA: Well, it was two guitar players and Frank singing and they went through bass players and drummers and finally, me and Eddie hooked up and we got rid of one guitar player and then another and another and then the current band came in.

DL: Actually, I'm number three and Danny's number four.

MRR: How long of a gap had it been between the last band you were in and the Sons, Frank? You've been in a lot of bands.

RA: Morlocks for two or three years

FP: No, it wasn't that long. The Morlocks deal was like 89-90. I wasn't with them very long.

MRR: How long have you been in bands?

FP: Since '74.

MRR: So what was the first one?

FP: Vamps and then the Mystery Dates and then the Morlocks and then this.

DN: You know I almost joined the Morlocks before I even met these

dudes.
RA: Frank said no. (laughter)
DL: Frank didn't like his style.
DN: I talked to him on the phone and he said " As long as you don't play any of that Eddie Van Halen shit!" (laughter)
DL: So Danny didn't make the cut
DN: I didn't even bother to show up
MRR: Eddie, you've been in Two Hoots and a Holler playing totally different music.
EE: Not while I was in the band.
RA: It was punk rock more like the Cramps. It had a punk edge to it.
MRR: What about the rest of you guys. Rudy, what bands have you been in before or is this your first one?
RA: This is my first band. I just learned to play the drums.
EE: Cleofus Trio. (laughter)
RA: I formed Cleofus and then moved on.(laughter) This is actually mine *and* Dale's first band, so we're the greenies.
MRR: Dale was in the Standells before this.
RA: The Lovely Lads or something like that. (laughter)
DL: The Perkies
EE: The Black Glove ... like the Music Machine
RA: Dale Bonaduce
MRR: How many fuckin' guitars do you own, Dale?
DL: I've got eleven electrics.
MRR: Have you ever done like Rick Nielsen and played one stacked on another?
DL: I don't think my back would hold it...I have a weak back.
EE: He's got a weak back *and* a weak front. (laughter)
DL: A weaker front.
RA: Non-existent.
MRR: Frank, I'm sure you get sick of being asked this, but...You actually opened for a number of legendary bands...
FP: Yes I did! Like who?
MRR: The Hormones you opened for but that's neither here nor there. You did open for the legendary San Antonio show of the Sex Pistols...
FP: Yes, I did. And also Black Flag, Lords of the New Church, Husker Du...
MRR: Yes, it is. That's no secret. Frank, didn't you tell me that Sid Vicious actually took your sunglasses?
FP: Yes, he did. We were just out back sitting in the truck and he said "I'll bring them back after the show."
DL: He ended up breaking them in a million pieces.
FP: But that's OK 'cause I got his guitar strap.
RA: Who was it that had a birthday party and they brought you down a piece of cake?
FP: That was the Lords. That was Stiv. Yeah, we played with them. They were drinking Vodka and eating cake. They were in good shape.
DL: Serving cake on a silver platter.
MRR: So did you get to witness Stiv doing his famous surfing on the hood of the van?
FP: No, they were real nice guys. They wanted to come back again but I didn't have the $500 bucks or I would have given it to them.
MRR: So this has been going since 5 or 6 years ago, you got one single out, you got an album out, and another single...
RA: We've also got a self-released cassette that we did when we first started playing but nobody knows about that one. I think it's actually pretty cool.
EE: Dino and Rudy agree. It rocks.
DR: It's true.
MRR: Roger, feel free to join in on the questioning at any time.
RM: Personally, I'd like to hear some good road stories.
MRR: There's an entire history that needs to be chronicled...For one thing, you guys have been playing in San Antonio and were sort of a well-kept secret and then suddenly you came here and it seemed like out of nowhere things changed a bit.
RA: San Antonio is like a really big small town.. It got old quick there. It took us 3 or 4 years there. We came to Austin once, we didn't know anybody or anything and we played the Cavity Club and it was an OK show but there was only about 12 people but they liked us and asked us back. Next time there was about 14 people. Then there was about 18 people...
DL: Then about 19..: (laughter)
MRR: It builds up one person at a time
RA: We were winning 'em over one at a time.
DL: Dino was our first Austin fan.
RA: Dino approached us and we thought he was gay, of course. (laughter)
MRR: Because it was at the Cavity, right?
RA: We hesitated to call him back because we thought that he had other things in mind. (laughter)
MRR: Because he came in from that club with the Keith Harring paintings next door, right?
DR: I wanted to book them there a couple of times.
MRR: So you guys are going to open a club in San Antonio. What is it going to be called?
RA: The Green Onion Lounge....it's at 1033 Avenue B.
DL: Ram at Tacoland is pretty cool about it.
RA: He's said he will help in any way...He's given us the thumbs up.
DN: Wacky's is scared as they should be.
MRR: If you had to describe what you guys do, what would be the description?
EE: Post-modern Chinese water torture
RA: Music done bad
FP: I'm doing the same shit I've done for twenty years.
EE: It's not low-fi garage.

FP: I don't know all that term shit.. when I did it before it was the same. Music was music. When I wrote some of that junk...now they say it's this and that. Fuck, I don't know...I just put the words together and want to play some music.
DL: We just rock.
RA: We still do some of Frank's songs from the seventies.
FP: Some of that shit goes all the way back to '74.
DL: Super sounds of the seventies. (laughter)
MRR: So were you justlike another one of these misfit kids that stumbled across the NY Dolls?
EE: No, he got back from the Korean War... (laughter)
RA: He hasn't been the same since Vietnam , so he started a punk band. (laughter)
FP: I don't listen to that much stuff. I mean, I bought all the Rolling Stones albums, Beatles...fuck them pussies... Velvet Underground... I mean I just liked it. I didn't call it this or that. It just so happens they all came together at the same time.
MRR: You're originally from Pennsylvania? How long have you been living in San Antonio?
FP: Since I was about 16. I mean I graduated from high school in San Antonio.
MRR: It must have been tough, since San Antonio is such a heavy metal city.
FP: Oh yeah, I couldn't get a job playing music. It was hard to even find people that would do it with you. I happened to have a friend that was a drummer and my brother played keyboards stuff.
EE: They couldn't get him to change his pants. Didn't you guys have a pants contest? Where you didn't change them for a whole year?
FP: Yeah, whatever...
MRR: So, the Vamps didn't get to play out that often?
FP: We were in the garage for 2 years. We might have played one time. We had a show opening for a friend of ours. He understood. We cleared that place. (laughter) No, it was hard just playing. I mean, it was heavy metal then. You know, some people would give us a break and then they would say "What the hell is that supposed to be?" It was the same shit as we do now, I mean, it's done much better now. It's the same basic idea.
MRR: I hear a lot of Australian style stuff going on in what you guys do, how much were Australian bands like Radio Birdman influencing you?
RA: AC/DC motherfucker! (laughter)
DN: When Dale and I first started getting together we talked about how much we liked Lime Spiders and Cosmic Psychos.
It was our common point of interest.
DL: They always say Texas bands sound like Australian bands and Vice Versa.
RA: We just recently got our hands on a Radio Birdman album and it's great! I don't see all the similarities that people see in us but it's still real good.
MRR: So who is it that has the most annoying habits on the road?
EE: Actually, we're pretty decent normal guys except for one of us in particular. The rest of us keep it to ourselves. Dan is into giving, you know. He's very generous with his gas. (laughter)
RA: Give me a light. I need a faggot.
MRR: You guys are getting to be quite the road warriors right now.
RA: It's always fun when you get back.
DN: I wish we could just teleport there, you know.
DL: We like to be on the road, we just don't like the driving in between.
MRR: You've mostly been hitting the midwest on these trecks right now. You haven't hit the east coast or the west coast.
RA: That might happen in the near future. The first time we went up the midwest it went together real well and the second time it was so easy to do again...
DN: It's a true test of commaraderie.
RA: Some of us actually have jobs and stuff. Being a club owner and all, you know, I'm a busy man.
DL: He's fighting for his life.
MRR: Plus there's your role on the Simpson's as Side Show Bob.
RA: They owe me money!
MRR: What are the big places for you guys to play?
DL: Hole in the Wall....Kansas City was cool!
EE: I like Kansas City...they treat us like Elvis or the Beatles...
DN: Yeah, or Slim Whitman (laughter)
DL: We sell more records then Elvis or the Beatles.....in France.
MRR: Do you guys get a lot of fan mail?
DN: We're not deluged or anything.
DL: Roger probably gets more stuff than we get being with the label and all.
DN: Apparently Helter Skelter in Italy play our CD in their warehouse. Basically they wanted some free stuff...
DL: Some guys from England wrote and said " I love your cover...it's soooooo groovy!"
MRR: You actually found that cover in a garage sale didn't you?
RA: It's from a 50 year old album.
DL: Is that balls or what? Some sixty year old jazzer will come beating down our door. "Hey, that's my wife now!" Just like that Tad thing.
DN: Yeah, pull that eight way Santa thing.
RA: Those guys got screwed on all their album covers.
DL: Maybe we can find that girl and get her to do a present shot. Same thing but a present shot on the back.
RA: Flip it over, there she is, a wrinkly bag of bones. A few years later.
DL: See what kind of damage the years took on her.
DN: Damaged goods!
MRR: What's on the front burner after getting the club going?
RA: We've got another album coming maybe sometime in the summer.
MRR: Where was that recorded?
RA: Here at the Sweatbox with Mike Maraconda and Ben whathisname?
DL: Ben-wah Luden
MRR: Reduced by Ben the Engineer.

DL: He's a Sonic Reducer.
MRR: This isn't going to be for Crypt is it?
DL: Hell,no!
RA: I think Geffen or somebody like that. They're all fighting for it right now. If no one comes knocking at our door, Roger says, "If nobody does it I'll do it." (laughter)
DL: He feels sorry for us.
MRR: So is that why you put the record out, out of sympathy?
RM: Yeah, definitely.
MRR: He just heard you guys and thought, wow, these guys are the next A.S.F. (laughter)
RM: Actually, I'm related to the woman on the cover I thought, well, it just makes sense to keep it in the family.
MRR: Is that your mom?
RA: He's getting kickbacks!
RM: They wouldn't let me be on the cover so I had to put the record out.
RA: He didn't want to put that bikini on
DL: Or that clown suit. We wanted to poke him with little sticks and whatnot. Pour little bottles of beer on him. (laughter)
RA: Pinch his ass nipples. He wouldn't go for it. (laughter)
RM: Yeah, but it's been a little while now, things change...
RA: We haven't asked him recently.
DL: Times are tough.
RM: You just didn't say "please."
MRR: I'm going to steal a question from my one pal at Maximum RocknRoll, the Rev. Norb. What would you do if you were invisible for a day?
DN: Have some fun, man. I'd go fuck with all my friends who fuck with me.
EE: He said one day tops.
RA: What day? (laughter)
MRR: Wednesday!
RA: Sorry, that's Enchilada Day.
MRR: You'd freak people out. They'd be wondering where these enchiladas are disappearing to.
EE: There's these two big fat kids, Jerry and Andy Garcia...
DL: Jerry and Andy Garcia? (laughter) I killed Jerry Garcia!
EE: They used to love that Wednesday Enchilada Day.
MRR: Jerry Garcia, isn't he the half brother of Tim Yohannan? So Frank, you work in ceramics, don't you? How long have you been doing that?
DL: He works in Saran Wrap.
FP: Fifteen years.
MRR: What's your specialty?
FP: We just make light fixtures. They're hand done. It's all custom work.
RA: Hand tossed.
MRR: Is it a family business?
FP: No. I just got into it after college. I graduated from here. I got a degree in studio arts.
RA: Basketweaving- the hippie degree.
FP: Fuck all you hippies that are still alive too.
MRR: You were never a hippie were you?
FP: Hell no.
EE: Berkenstock wearin' motherfucker! (laughter)
RA: He's got some.
DR: He's got three pair.
EE: Frank did the apostyle stomp way back. (Frank growls)
DL: He went straight into disco
RA: Big platform shoes...big fuckin' white shoes.
MRR: You went straight from the Stones to Barry White? So, Frank, you must have actually seen the Stones back then?
FP: What, way back then? No.
DL: We saw Porter Wagner at the rodeo. Remember that? (laughter)
TS: I passed by Nudies once when I was in L.A., they've got this store front that looks like a western set or something. Wagon wheels up front and all that
DL: Did you pop in real quick and get you a jacket or a rhinestone adjustment?
MRR: So what were some early influencial shows that you guys saw?
DL: I remember seeing Devo.
RM- I saw Grand Funk, but I don't know if I want to admit it.
TS: Too late.
DL: The first great bar show I saw was the Beat Farmers and Pandoras in San Antonio. We saw the Morlocks and there were some pretty decent San Antonio bands that came and went.
MRR: Frank, what show did you see as a young man that really bowled you over?
FP: Nothing. Nobody came through that I liked. So I just bought the record and stayed in my room. I saw the Saints up here with like 5 people in the bar. I took a chair and sat right there in front and put my feet on the stage. But, no, I didn't like anyone. Still don't. Still staying in my room.
DL: They know him there. (laughter) He gets along in there.
FP: I get along with everybody there.
RA: Frank's World....Frank's World (making puppet gestures) What are you up to today, Mr. Frank? (laughter)
TS: Hi, Mr. Snuffleupagus. (lower voice) Oh, Hi Frank!
RA: One man show.
TS: So, that's how he got to see all his favorite bands. Here's Mick and here's Keith. (laughter) Charlie is the left foot...
DL: No, his dolls are like Farah Fawcett... Kate Jackson...
MRR: So where do you see it going from here?
RA: Dallas. (laughter)
DL: We don't really plan the future too far.
RA: A gig at a time. I think mostly the new album and working on the club so we can stop for a year.
DN: Then we can rip off bands.
RA: We can be on the other end of the stick.
DL: People will be going, "What's this $15 cover charge?" The bands will be getting no guarantees and million dollar beers. Security deposits.
TS: No, wait! That's Wacky's!
DL: We'll never get *that* bad. Maybe twelve dollars. It'll never go to fifteen. It'll never skyrocket.
TS: Dale will buy more guitars and Frank will buy more hand puppets.
DL: I'll be buying both. I'm the sick one. Let's pass it around. Maybe we can pick on Danny since he's not in the room. He's the one that jerks off all the time. (laughter)
MRR: In the van? (Danny walks back in the room)
EE: In, On, Inside of and Underneath. (laughter) Buy that boy some Clearasil. Put it on his ass.
MRR: Gee, how do you know about his ass?
EE: He shows it. (laughter)
RM: Is it OK if I turn the tape player on now? (Everyone goes pale at this point)
MRR: If you could say anything to Maximum RocknRoll's readership, what would it be?
RA: Buy our record 'cause we want to be rich.
DN: We are the definition of Maximum RocknRoll!
DL: We're still searching for that answer. Can we call you back?
RA: Let our brothers in prison go! We want free cocaine and love.
DL: The white man is definitely keeping down the black man!
MRR: The MC5- you must get sick of that comparison.
RA: It happens a lot. I think it's because of the big hair that I've got. I don't think we sound like them, we just have the Rob Teiner effect.
EE: One cover and....
DL: If we had put a Stooges song on the album it would have been "Iggy,Iggy,Iggy!"
MRR: I never can understand why they keep saying Frank is an Iggy Pop or Stiv Bators clone because the first time I saw them I thought, "This is Mick Jagger if he was about 7 feet tall."
DL: I think he sounds more like Johansen
MRR: But the way you put on a show is more like '64 Jagger and that's not a bad thing at all. Plus Iggy and Stiv got all that off of Jagger in the first place.
FP: It's just a continuing line.
DL: Tell them not to believe any of the reviews that they read. Buy the record.
MRR: Let's talk about the songs individually.
RA: We don't know what we're doing.
MRR: You don't know what you're writing about?
FP: It's my own personal sickness. It's evil.
RA: He's got to hear what's going on with the music first.
FP: I've got books of songs in my drawers at home. I just try to put stuff together, that's all. If I try to explain the songs...it's just real personal stuff. Some of the stuff kinda

sounds weird to people but I know what it means, so fuck you!

MRR: They're basically what goes on in the puppet show.

FP: Right, it's the puppet show revue.

RA: He works it out every night. Sometimes he'll have a song ready to go, word for word in two or three minutes.

FP: I can't write..

RA: He's got an acoustic guitar in the back and...

FP:Yeah, right. (laughter)

DN: We've been really lucky because every song we've come up with he has put words to them that fit perfectly. It's like a hand and glove thing, you know. Hand in puppet. (laughter)

MRR: The hand puppet rock of Sons of Hercules!

EE: Followed around by a flaming fucking....

DL: We'll find another Dino

EE: Dino's twisted. After that first abusive tour he forgets about it.

RA: We took him on the road again for our, you know....

DL: Comic relief.

EE: He's a fuckin' pincushion, man.

RA: He flew home again, midway through the tour. He was walking kinda funny.

EE: Pants down around his ankles, tears in his eyes.

MRR: So, what lessons have you learned from the road besides 'Don't sit on top of ice machines?'

DN: Don't go to St.Louis.

EE: Use St. Louis as a gas stop only.

DL: Don't take the Dropouts.

RA: If you've got a gig in St. Louis, just gas up and keep going.

DL: Just steal an old lady's purse and keep going. It's better than getting reamed by a fucking club owner. We did get a pizza, though.

MRR: Wasn't there a place that gave you guys sausage?

RA: Bloomfield Bridge Tavern. That place rocks. It kicks ass!

DN: Every other day they play Polish party music.

DL: Accordion Rock.

RA: The jukebox had nothing but Polish party music on it.

DL: They had one called the Sausage Polka, and the plastic cup polka, the puppet polka... (laughter)

RA: Over the shoulder polka

DL: We sit around in our cowboy hats and play polkas.

EE: (Gesturing to Dan) We made this loud, stinky fucker sleep in the van a couple of nights so we could get some rest.

DN: Just once.

DL: He farts, he snores, he smells bad.

RA: It's not the farts or the smell. It's the snoring!

EE: And he wonders why we're yelling at him when he orders two chili dogs! (laughter) Yeah, he orders a bowl of chili and two chili dogs and wonders why we're pissed.

DN: But I did provide them with little earplugs, you know. Dino used them but nobody else did.

RA: Dino used them somewhere else. (laughter)

MRR: Being from San Antonio, how did you fare in the sub-zero climate?

DL: In Madison, it was cold as fuck.

EE: Chili dogs, farts, masturbation...we've about covered all our bases.

DL: Now, let's talk about music.

MRR: Any thoughts on Milwaukee?

DL: Tell people in Milwaukee to burn the Unicorn down.

RA: Tell the Pakistani guy that runs the club to stick something really large... (laughter)

DL: He's a dickhead.

RA: He killed a guy about a month before we got there. We drove like ten hours to get there, we did a soundcheck, 4 bands played before us and before we could get on stage he said, "I'm going home to pray to Allah. This is business, my friend. Not good business. Not enough people here. I'm tired.

MRR: What is it with you guys and Coors Light?

EE: We're Nazi sympathizers.

DL: Cat's out of the bag now. We like Coors, so we're Nazis.

EE: We're fags, too. Everybody knows that fags drink light beer. We don't drink that College fuckin' bullshit thick stuff. We're in this for the long haul.

DL: You frat boys can have the dark shit.

EE: We're the guys that'll be fucking your girlfriends because you're too drunk. (laughter)

MRR: Considering where you're from, I'd expect Pearl or something. Not even Texas Pride.

DL: It's the water.

MRR: How many paisley shirts do you own, Dale?

DL: Eleven. (laughter) I've got eleven guitars, eleven little dogs, eleven paisley shirts...

TS: Eleven hand puppets...

EE: He's got a weiner dog farm. He trains weiner dogs. Low mileage weiner dogs. Barely petted. (laughter)

MRR: Frank, you always seem like the most amused human being on the planet.

FP: These guys amuse me.

RA: It's hard for us to ever do anything . We're so fuckin' silly. That's why everyone thinks we're so standoffish or we look so mean. We're just so silly and goofy...

DN: We feel funny. (laughter)

DL: We've got bologna sandwiches in our shoes.

RA: We're half queer silly. We have shiny butts and smooth fronts.

Sons of Hercules discography: *"Private Hell"* b/w *"Black & Blue"* 45 (Smilin'Ear) 1993; Sons of Hercules LP/CD/CA (Unclean) 1994; *"Tight Fit"* 7" EP (Unclean) 1994; *"Spittin' Fire"* b/w *"Snake People"* 45 (Unclean) 1995; *"Hits for the Misses"* LP/CD (Unclean) 1996; *"IOU Nothing"* - track on "Beginning of the End"- various artist - CD (Unclean) 1995; *"Lost in Space"* - track on split flexidisc with Bad Religion, given away free with Pop Culture Press magazine. 1994. *"Sons of Hercules"* and *"Hits for the Misses"* will both be released in Europe on Musidisc in early 1996.

Yellow Scab arrives at Intensive Scare HQ for the Maximum Rocknroll interview after their rehearsal and everybody except for Erika is lighting a cigarette...

Joy: (to Erika) Open that window so that you have some airflow.
Erika: (in an angry voice) You're so fucking inconsiderate. I don't understand you people, I used to smoke and when somebody asked me to extinguish my cigarette I would do it. I have more right for clean air than you have the right to smoke.
Rick: I was smoking cigarettes at the rehearsal and you were saying nothing.
Erika: It's not 3 people smoking at the same time.
Rick: When I smoke it's like 3 people smoking at the same time...
MRR: Now that we all extinguished our cigarettes let's start the interview. Who is in Yellow Scäb?
Joy: Erika America.
Erika: Joy Chan, Rick Six Six, and Paul Corio.
MRR: Paulie didn't come along.
Erika: Paul doesn't like to get interviewed.
Joy: He is a rock star already.
Rick: He doesn't need to be interviewed anymore.
MRR: How did you get together?
Joy: I was shining somebody's shoes down at Avenue A, no, ...
Erika: Joy and I were playing in a band called "Yellow Cab". We were basically not knowing how to play our instruments, and we knew this girl who wanted to start an all girl all Asian sexpot band. And since no one else wanted to play with us except for a guy ...
Joy: ...and he wasn't Asian, and he wasn't a girl, but that's ok. He said he would wear a G-string and a wig.
Rick: That wasn't me.
All: (Laughter)
Joy: ...and then the band broke up.
Erika: Yeah, then me and Joy started Yellow Scäb and since we didn't have a singer, I started singing.
Joy: We certainly didn't know how to play.
Erika: We had to find a real guitar player.
Joy: So we stole Rick.
MRR: How did you guys hook up with Rick?
Rick: I came into Loho studio with this blues band the Ranchtones, and Erika engineered our recording.
Erika: When I heard Rick I thought his guitar playing was awesome and I wished I could play guitar like him. So I asked him if he could give me guitar lessons. He ended up joining my band instead. No one ever heard of Rick. Since he started playing with us, he became famous. Now he is the most well known guitar player in the East Village.
Joy: ...and saw player, too.
Rick: Probably one of the most shit faced guitarists, too.

Joy: ...and then we have been just rotating drummers.
Rick: We did at least 4 gigs with each drummer.
MRR: How long has Yellow Scäb been together?
Erika: 1 year and 1 month.
MRR: How many gigs have you done?
Erika: Between 25 and 30. We lost track.
MRR: What do you like best about live shows, Erika?
Erika: I like it when young 17 year old boys are throwing themselves at me.
Joy: It hasn't happened yet.
Rick: We probably need to play in a juice bar.
MRR: There's a rumor that you like to wear boys underwear at gigs.
Erika: I like to wear boys underwear even when I'm not on stage. They are more comfortable than girls underwear. The crotch is wider. It doesn't cut into your pussy as much.
MRR: Rick, how long do you play guitar?
Rick: Oh, since I was a little kid and I'm 38 now, so like at least 25 years.
Erika: Rick is an amazing guitar player.
Rick: Thank you.
Erika: Thank god, because the rest of us....
Joy: He plays really precise.
Erika: And I play really sloppy.
MRR: What is the Scäb sound like?
Joy: It sounds like "AAAEHHH" (screams). Well, AC/DC, Motörhead, Runaways, and Sex Pistols all mixed together.
Erika: We don't sound anything like AC/DC. We basically sound like Motörhead except more Punk. That's because of Paulie.
Joy: Die hard Punk.
Erika: The way he plays is all energy and speed. He doesn't swing. He doesn't play any slow songs. That's his style of playing drums. He's been really great for us. He pushed us into the direction we wanted to go. We have been through 4 drummers already and he's been with us the longest.
MRR: What kind of music do you like?
Erika: I really like Elvis, the Stallions, and the Candy Snatchers.
Rick: I like Motörhead.
Joy: I didn't listen to music before I joined the band.
MRR: What is Yellow Scäb's message?
Joy: Message?
Erika: Kill your parents, and then commit suicide, and eat your dog before you die, ...and worship Satan everyday.
MRR: Who's writing the songs?
Joy: Erika.
Erika: Joy and Rick, too.
Joy: Erika is the main song writer.
MRR: What do you do for recreation?
Erika: We love to party with the Candy Snatchers and the Helldevils. We just had a tattoo party at Mark and Nelsha's appartment from the Helldevils ...
Joy: Yeah, and I took some pictures of Erika's boyfriend Mark from the Mark Miller band, who was running around nude all night ...

MRR: Do you like anything on MTV?
All: No
MRR: Do you wanna be on MTV?
All: Yes.

Erika: ...and Mark from the Helldevils tattoed "S C Ä B" on my fingers. Our next song will be "Scäbbed For Life".
Rick: That's only for dedicated Scäb mates, not me.
MRR: How come even though you're the oldest member of the band you act the most imature?
Rick: Because I am hanging out with three idiots and I wanna fit in.
Erika: Good answer.
MRR: Let's talk about your record. You just put out a record on Intensive Scare.
Joy: Yeah, and it comes in 4 colors.
Erika: and if you still have a manual record player you can hear me pee-ing in the lock groove, right after the song "Johnny Drank My Pee"
MRR: Did Johnny ever drink your pee in real life Erika?
Joy: Johnny did!
Erika: Yes, of course, but that's too private for this interview.
MRR: Are the lyrics to your songs just made up, or are they based on true experience?
Erika: Pretty much everything is real.
MRR: What about the song "Supermarket Go-Kart". Did you walk into a supermarket and start getting horny or something?
Erika: No, that song is about L.A. I was visiting my parents in L.A. over the summer and I realized that the biggest pick up scene over there was in the supermarket. Everyone gets all dressed up to go to the supermarket because you never know who you're going to meet.. I guess in New York you have laundromats. The song is not on the record 'though. Maybe a later release.
Rick: All four songs on the record are based on true experience. Especially "I Smoked Some Pot (And I Forgot)".
MRR: There's a song on your record which goes "There's nothing that I'd rather do than fuck after a fight with you". Is that why you're fighting so much?
Erika: I don't fight?
Joy: Yes you do.
Erika: With who?
Joy: Everybody.
Erika: With who?
Joy: With Rick and Mark?
Erika: I don't fight with Rick. Rick?
Rick: We just have disagreements. They all work out after a few bottles of rum and some holes in the wall. They look better than the pictures we got in our rehearsal room.
MRR: Where did you record your 7" and why?
Erika: Loho Studio. The reason why

OH, NO! IT'S MORE...

Yellow Scäb

(continued...)

we like to record there is because we don't have to use headphones. We record everyone in the same room, live, no headphones.

MRR: Are you planning to do a full length album with all the backlog material you have?

Erika: We'd rather keep on putting out 7" records with Intensive Scare records. For one it's a financial thing. Recording an album is much more expensive.

Joy: Maybe we would think about an album before a bigger tour. That way people outside of New York might get to know us better.

Rick: We will record "Spank Me" for an upcoming compilation on Intensive Scare.

MRR: Do you like to get spanked, Erika?

Erika: Yeah, but nobody can give me a good spanking. No one knows how to do that good.

MRR: Are you into Bondage, S/M?

Erika: Rick likes that.

MRR: What new songs are you working on?

Erika: We have 5 new songs this month.

MRR: What are the names?

Joy: 4H, Ivory Girl, and ...

Erika: Butterflies, ...

Joy: ...Daisies, ...

Erika: ...Love is wonderful to Love,

Joy: ...and I'm not a drunk anymore.

Erika: All the songs are about love and peace and understanding.

Rick: The next show will be ass kicking, because we have a bunch of new tunes.

MRR: What's your new song "Recovery" about, Rick?

Rick: Getting rid of alot of bad habits.

Erika: It's about quitting drugs, Rick did it so many times, he is an expert at it. So he wrote a song about it.

Rick: Under the bridge, every now and then I used to collapse.

MRR: You played exclusively in NYC except for a few gigs at Connections in Clifton, NJ. Don't you get tired of playing at the same places all the time?

Erika: Definitely. We really need to get out and play lots of other places.

MRR: So you are ready for the road?

Joy: Yeah, we wanna go where the rich and famous are.

Erika: We are just joking. We don't care about money. We wanna go on the road and sleep on the floor. Playing anywhere more than 50 miles away would make us happy.

Rick: We wanna reach more people. We don't wanna get into a rut.

Erika: We really want to go to Japan, as soon as somebody else pays for it.

Joy: And China.

Rick: We go anywhere, as long as somebody pays for it.

MRR: What is your audience like?

Erika: Beautiful.

Rick: They seemed to have a good time. We are playing in front of a drinking crowd.

Erika: I tell you what our crowd is like. Our crowd is a bunch of smelly dirt bags. We have no classy people coming to our gigs. They are all Joy's friends. She brings them from her Kindergarten class where she teaches during the day.

Joy: (nods).

MRR: You just played a really good gig with Furious George, Trick Babies, Electric Frankenstein, Candy Snatchers, and the Humpers at the Continental.

Erika: Yeah. Mathew from the Candy Snatchers is the sweetest. You know what he did? You know we didn't get paid for the gig. Mathew took 30 bucks from his band's pay and gave it to us.

Joy: I can't believe they tried to stiff us.

Erika: Well I told Mathew that the club didn't wanna pay us, and he said we were the best band that night and gave me the money.

Joy: They should have told us if they didn't plan on paying us.

Erika: Oh yeah, and then I told them that the Candy Snatchers took money out of their pay for us, and then they went "oharr aehhm", and gave me 20 bucks.

Joy: Fucking cheap bastards. The Humpers sucked.

Erika: I can't comment on the Humpers. At that point I was too drunk, but I really liked them every other time they came to town.

MRR: Let's strive out of the local scene and look at some big acts for a second. What do you think about Rancid?

Erika: What I think about Rancid. I think there isn't anything Punk about it, except maybe the mohawks. I like stupid singalong songs. Just the music is basic pop stuff. Punk is in the presentation. I don't like to over analyze things.

MRR: Do you like anything on MTV?

All: No

MRR: Do you wanna be on MTV?

All: Yes.

Rick: I don't care which TV station broadcasts our stuff, but I like Tweeter TV the best.

MRR: A final word?

Rick: Hello to my fellow Scäb mates and Markus, and all you people out there in TV land. Keep a lookout for future singles by the band.

Erika: People who book bands outside of New York, contact us at Intensive Scare to arrange for gigs.

MRR: What is Yellow Scäb's message?

Erika: Kill your parents, and then commit suicide, and eat your dog before you die, ..., and worship

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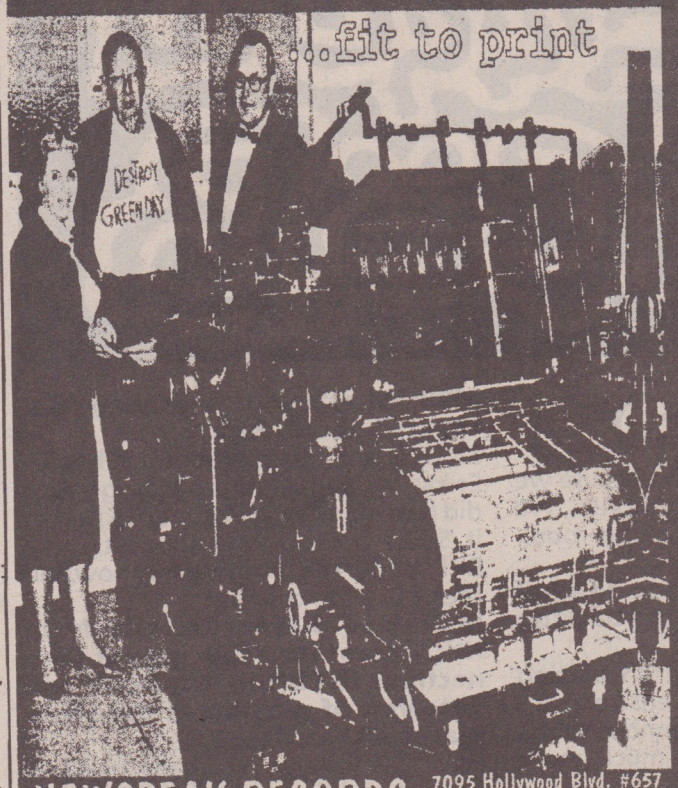

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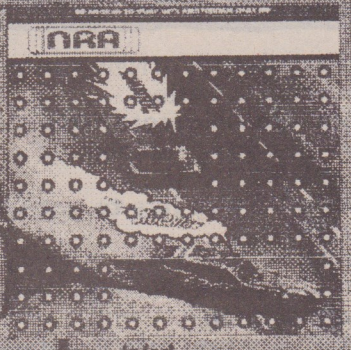

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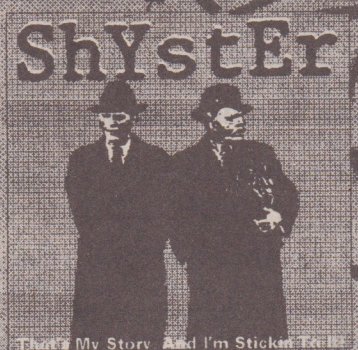

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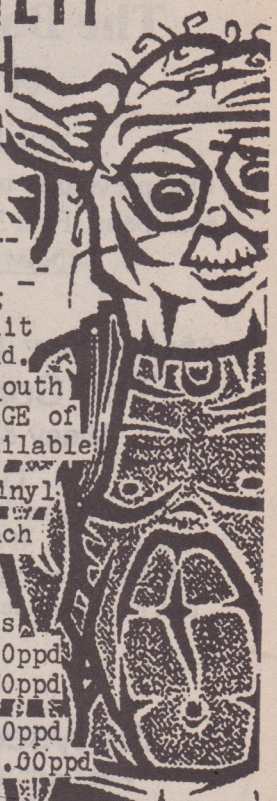

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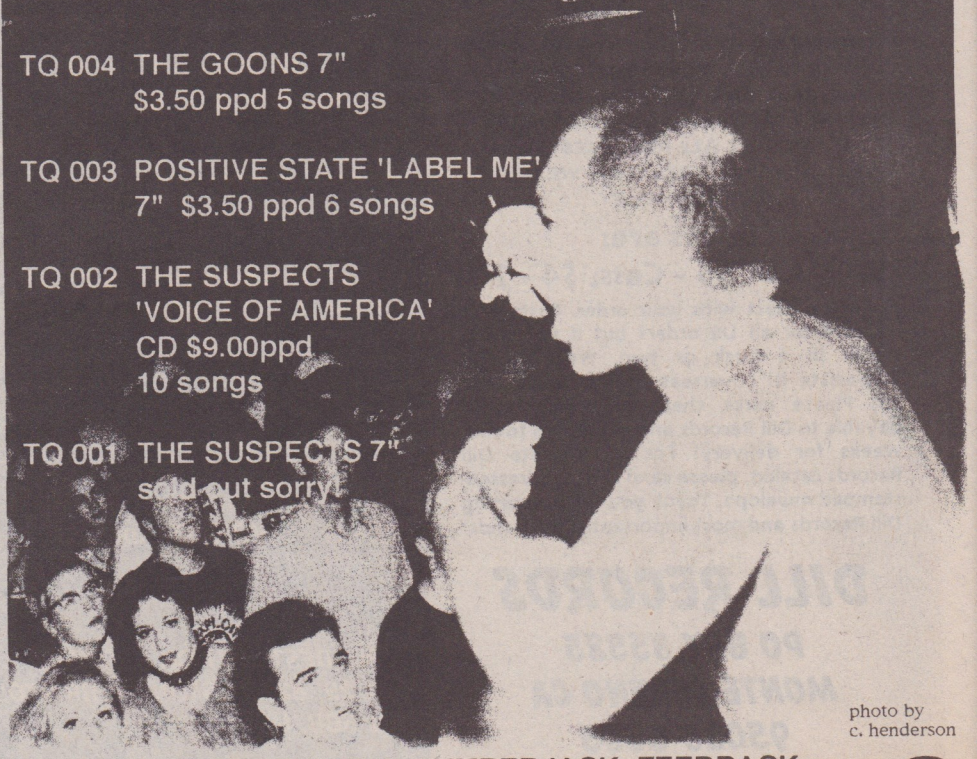

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26 CASPER, WY ★
27 SALT LAKE CITY, UT ★
28 RENO, NV ★
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30 CORONA, CA ★

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1 SANDIEGO, CA
2 L.A. (RADIO SHOW)
3 PHEONIX, AZ
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5 AMERILLO, TX
6 OKLAHOMA CITY
7 NEW ORLEANS, LA
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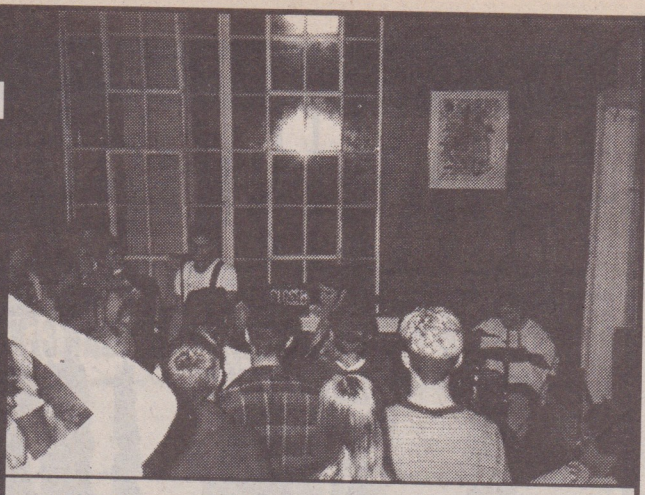

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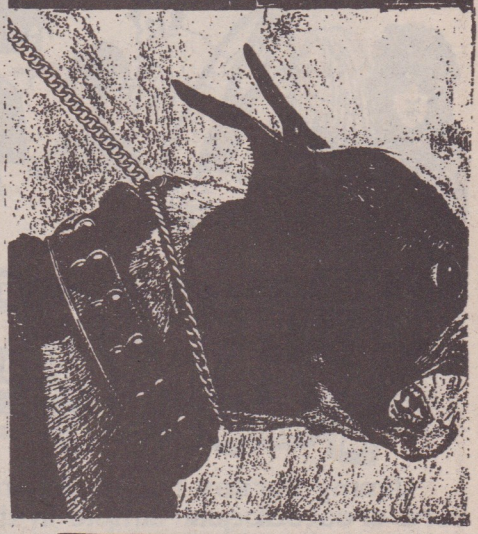

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PIONEERS OF PUNK

Jimmy Pursey had a dream that all punks were createdbqual. Simple in theory, ludicrous in practice. While the strive for equality, tolerance, and anarchy is noble, it is also innocent. And no one is innocent. Much more than a singer of a band, Jimmy Pursey was a leader of his generation. Pursey struggled to keep the scene united, but plagued with skinhead riots and a fan base that consisted mostly of the very things he was against, Pursey and Sham 69 were doomed. Spanning the course of three years Sham 69 pioneered a new genre of punk, epitomizing a fashion, a sound, and a lyrical content that would later define the "Oi" movement. Sham's influence is clearly evident in many bands, including UK Subs, Angelic Upstarts, and Cockney Rejects. Through all the political and social turmoil that surrounded the band, Sham 69 managed to create some great music.

Late October in 1976 Sham 69 started playing out around London. The original line up was Jimmy Pursey on vocals, Billy Bostik on drums, Johnny Goodfornothing on rhythm guitar, Albie Maskell on bass and Neil Harris on lead guitar. Eight months later Goodfornothing, Bostik, and Harris were sacked and replaced with Mark Cain on drums, and Dave Parsons on guitar. It has been rumored that Sham 69 started out as a Bay City Rollers cover band. I find that hard to believe. Sham 69 got their moniker from a bit of graffiti they had seen. It originally said "Hersham '69" but through time the "Her" was washed away (Hersham is a city and '69 would be the year). Quickly, by the summer of 1977, Sham 69 earned some great reviews, and Pursey was given 'star' status. NME reported Sham 69 to be "next week's, next big thing", stating their performances' content is to provoke reaction, and that Sham 69 is a band that does everything but lie! " I Don't Wanna", "Red London" and I Wanna Have a Fight" were favorite live songs at this time. Sham 69 signed with Step Forward Records and released the Red London EP in August 1977. With the new record out new last names were in order for the band, Jimmy Sham (Jimmy Pursey), Albie Tea Boy (Mark Cain), Slider (Albie Maskell), and Dave Vicar (Dave Parsons). The Inner London Education Authority asked Sham 69 to appear on a television documentary about punk rock called "Confessions Of a Music Lover", they performed two songs and gained overnight fame.

October 1977 brought another line up change. Slider was replaced with Dave Treganna, leaving Jimmy Pursey as the only original member. With all the attention Sham 69 was receiving from the television appearance, Polydor Records signed them up quickly. Though Jimmy Pursey had strong convictions he was quoted saying " I know I'm not gonna change the world. If I ever believed that, I would be a complete nut case. All I can do is get on that stage, sing about it and make people enjoy it at the same time, I'm not a politician, I'm not a leader, I'm just a bloke who gets on stage and sings rock and roll". "There's Going To Be a Borstal Breakout" was Polydor's first release and Polydor was considerin~ Sham 69 to be their answer to the Sex Pistols. However, Sham 69 did not stay exclusively with Polydor and in February 1978, Sham 69 released their first full length

album, "Tell Us the Truth". Oddly their first album consisted of one side studio and one side live.

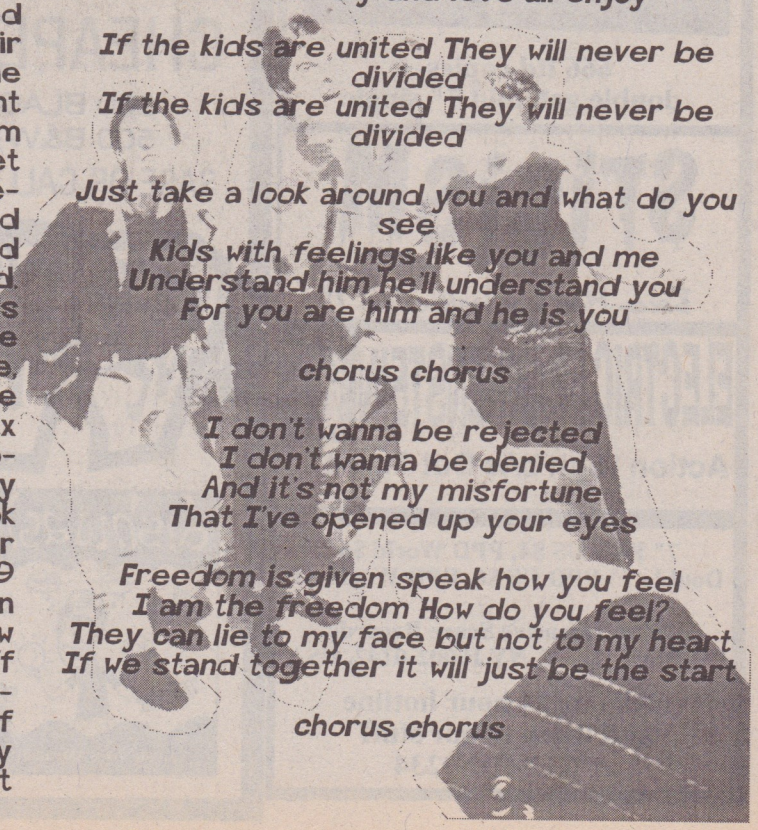
The violence and the controversy begins. Fights are becoming common place at Sham 69 shows. Pursey is concerned over the new reputation of the band and has stated that if they were really Sham 69 fans there would be no violence. The National Front (Nazi skinheads) pick Sham 69 as their band. They dominate shows and abuse all others that attend. Pursey tries to reason with the misled youths but to no avail~ Pursey becomes increasingly frustrated. Later, a more radical group called the British Movement, picked up on Sham 69 as well as the National Front. Pursey made it clear that he was not aligned with these groups and continuously protested their attachment to Sham 69. This new phenomena of violence and prejudice was not something Sham 69 wanted. In April 1978 Polydor released another single, "Angels With Dirty Faces" b/w " The Cockney Kids Are Innocent". .

In July of 1978 Sham 69 was supposed to fly to America and play a few dates in New York and Pennsylvania. The mini tour was canceled because Pursey was refused visa by the immigration authority. Pursey was arrested for causing a disturbance at one of his shows. This was grounds for refusal. Which interestingly aspired Pursey to later write a song called "They Don't Want Us in the USA" which depicts the event. July 1978 brought another single, "If the Kids Are United" b/w " Sunday Morning Nightmare", these songs became instant classics. On a side note, Pursey was considered for the role of "Jimmy" in the movie Quadrophenia, he did not get it.

At the beginning of 1979 Sham 69 added keyboardist Tot Taylor to their line up. With their new line up, they played a show in their home town, Hendon. The show ended up in a violent outbreak and one half hour into their set, Sham 69 left the stage. Pursey was extremely upset and left in tears and outrage. Sham 69 was receiving all the blame for the all the riots and violence, Pursey frustrated and tired, announced that Sham 69 did no longer exist as a live band. At his last live show they changed "Cockney Kids Are Innocent" to " Sham 69 is Innocent". In June of 1979 it looked like Sham 69 was finally done, however contractual obligations were still to be met. Steve Jones and Paul Cook from the Sex Pistols found themselves in the very same position. So in order to meet obligations, Pursey and Treganna from Sham 69 and Jones and Cook from the Sex Pistols did a project together called "Sham Pistols". In June of 1979, Sham 69 got back together to play a farewell show in Glasgow. Uk Subs w~re also on the bill. The show went off without a hitch. Pursey's on again off again relationship with Sham 69 brought another farewell show, this time in Aylesbury, July of 1979. The show ended in disaster, just twenty minutes into their set, the skinheads were out in full force. Pursey smashed the microphone to the ground and heaved the bass drum, shouting that he has had enough while he storms off the stage. Sham 69's farewell shows should have been billed as "absolutely the very last show...until the next one". A couple more "farewell" shows are played before the final demise of Sham 69.

Fighting a losing battle, Pursey's ambitions were pure. Pursey did have a dream but it was a "Sunday morning nightmare". Appreciate what Sham 69 tried to do, know it can't be done, and try your damnedest to do it! Also while your at it look past all the political and social history of the band and enjoy some fucking great music! And the next time you're in some shitty club, and it is late, and you are tired, and the only people left are a handful of kids who are friends of the band, and the band is struggling through " If the Kids Are United", Get up and fucking sing along!!

Discography: Red London EP (I Don't Wanna, Ulster, and Red London), Step Forward Records, October 1977. Borstal Breakout b/w Hey Little Rich Boy, Polydor, January 1977. If the Kids Ate United b/w Sunday Morning Nightmare, Polydor 1978. Tell Us the Truth LP, Polydor, February 1978. That's Life LP, Polydor, October 1978. Hersham Boys LP, Polydor, January 1979. Pick up any Sham 69 records you find, but avoid all solo projects!



IF THE KIDS ARE UNITED
For once in my life I've got something to say
I wanna say it now and now it's today
Love has been given to thrive and enjoy
So let's all try and let's all enjoy

If the kids are united They will never be divided
If the kids are united They will never be divided

Just take a look around you and what do you see
Kids with feelings like you and me
Understand him he'll understand you
For you are him and he is you

chorus chorus

I don't wanna be rejected
I don't wanna be denied
And it's not my misfortune
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chorus chorus

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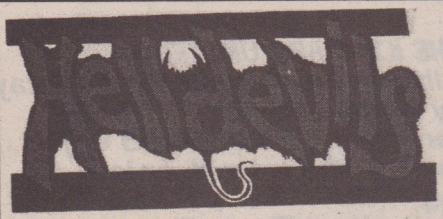

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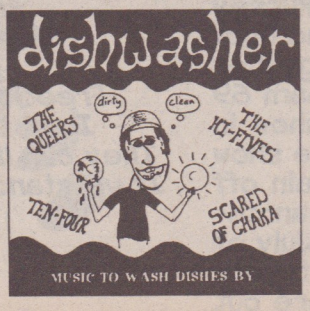

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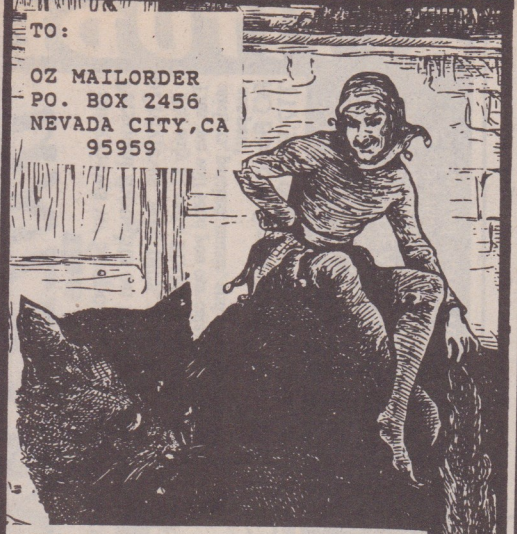

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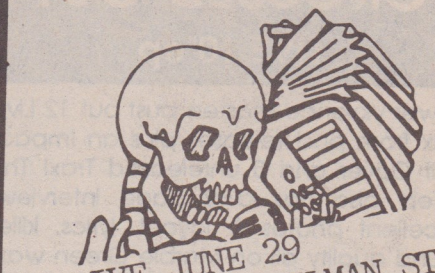

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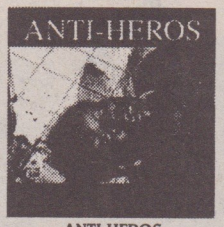

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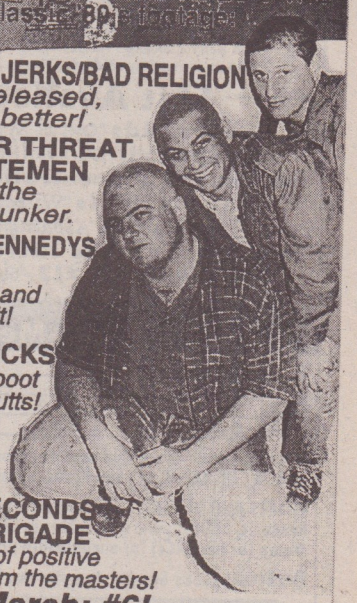

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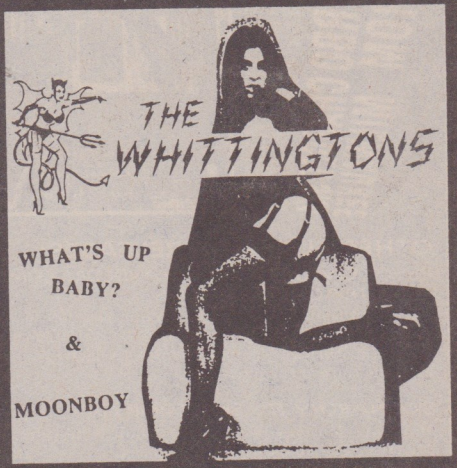

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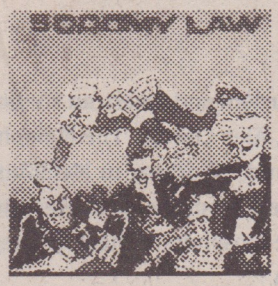

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MRR BOOK REVIEWS

It Came From Memphis • Robert Gordon
303 pages • $14.95
Faber and Faber • 50 Cross Street • Winchester • MA • 01890

Squares will never understand the hustle. I trace blame back to the Beatles, as I do with the root of most sad misconceptions. Their squeaky image and ignorance of American business tradition made cigar gumming New York con men and southern carnival hucksters look out of touch and somehow uncool. These, of course, the very same men who created and ran the entire glorious American record and film industries.

This country's lore is rife with them, slicked back sharpies talking quick and throwing off ideas and scams, cutting local bands in basement studios to cash in on dance crazes, selling sexploitation flicks out of their car trunks, and probably dealing some aluminum siding in their spare time. Think Colonel Parker, Phil Spector, David Friedman, the entire Brill Building.

Memphis doesn't look down on these guys. If nothing else, the city knows its roots. Even today, hustlers are recognized there as the backbone they've always been. They invented rock and roll in Memphis, and the city hasn't forgotten.

Con men run all through *It Came From Memphis,* larger-than-life pioneers the likes of which we'll never see again. Sam Phillips gets the obvious nod here, but Robert Gordon wisely focuses on more obscure giants, like Dewey Phillips. Dewey was a countryboy wildman, a radio and television show host in Memphis from 1949 to the late 50s. He hollered at night on WHBQ, blasted rock and roll and hocked fertilizer, grain and home appliances. Kids throughout the mid-South absorbed his humor and heart. Dewey played an Elvis record on-air for the first time anywhere, befriended the Sun Records stable, juggled a pill addiction and died at 42. His story must be read.

The glimpses we do get of Sun Records honcho Sam Phillips, who handed Dewey that first Elvis 45 way back when, are central to Memphis history. After nurturing the major rockabilly acts of his day into stardom, Sam built a new studio with the 40 grand he got from selling Elvis to RCA and slowly retreated from music, leaving his sons Jerry and Knox to run Sun and the follow up Phillips International labels into the 60s. Sam is always lingering in the background, though, the city's honorary godhead, spouting equal parts hustle and corn-pone. Sam's genius: "I don't know anything about producing records. But if you want to make some rock and roll music, I can reach down and pull it out of your asshole."

Much is made of the city's racial makeup, how black and white musicians met in the middle, respecting each other enough to work the same stages and studios. Sun is only one example of this intermingling of country and blues. The book delves into many more: the Stax label, Hi Records, the Ardent and American studios, Booker T. and the MGs, the Box Tops, Alex Chilton. The Memphis remoteness also factors into the sound. "Working in Memphis," it's said, "seemed to free the producers from the strictures they felt in New York and Los Angeles. The looseness of Memphis kept them from producing a song to death."

Memphis has a mean streak too, and we get plenty of anecdotes about it. There's the psycho ex-Marine bouncer at TJ's who regularly kills people or throws them into plate glass windows (don't worry, he's dead now); the handguns in the studio; Jerry Lee Lewis shooting his bass player with a shotgun is somehow not mentioned.

Throughout, Jim Dickinson pops up as the insider's insider, finally drawn as a complete person instead of just a session player/producer. He's literally central to every musical development in town, embracing late 50s rock and roll, the coffee house blues revival, Rolling Stones records, outlaw 1970s country and Big Star (he produced *Big Star 3rd* and many more recent platters). At the most chaotic sessions and biggest scams, his cool country wit lends perspective. Brilliance, Dickinson-style: "Back when, in Memphis, if you had a crooked disc jockey, a drunken brain surgeon and a used car salesman, you were making a record. Those were the elements you needed to record somebody's girlfriend singing some dogshit song and everybody paid their rent."

Elvis returned to Memphis after years of recording in Hollywood to recapture precisely that kind of honesty in his music. As Jim D. says: "The Memphis sound is something that's produced by a group of social misfits in a dark room in the middle of the night." Take that, Mr. Epstein. — Chris Davidson

The Roaches Have No King • Daniel Evan Weiss
249 pages • $11.99
High Risk Books • 401 West Broadway • New York • NY • 10012

This is the story of a colony of roaches who live in a New York City apartment. It's told from the roaches point of view, and while the action mostly centers on the humans who live in the apartment, ultimately it is filtered to the reader through the insect world. The conflict of the story arises when a girlfriend moves out of the apartment and is replaced by a much tidier version, thus ending the bounty of food the roach population had enjoyed. Because the colony has grown so large during the good times, the scarcity of food threatens the entire population, and an unwilling member finds himself thrust into a position of leadership.

Many adventures ensue; some of them are funny, some are tragic. I think this is kind of a neat idea (in the stoned-with-your-friends-at-two-in-the-morning kind of way) and offers up some

good opportunities; Some of which are utilized, others are begun and then left to wither, and still others are beaten into the ground until they become annoying. A good example of the heavy handed is the idea that while we may think roaches are yucky, gee, if you really look at humans, eewww, they're gross too. Quite a revelation.

Ultimately I'd have to say, that as usual, the reason *The Roaches Have No King* fails is that Weiss is a poor writer. Every human character in the book is so stereotyped, so overdone, it was hard to read. We have the uptight Jew/liberal who deep down is not so liberal, the jive talking black coke dealer, (he was the worst, if you have your characters speak in dialect, you better be sure you have it right) the East European wild woman, it goes on and on. People are gross, but not that gross. Any sexual encounter in the book is described as nauseatingly as possible, and totally overdone. The author seems to have some scatological fixation, which we are treated to many times, and every possible untidy human characteristic or affliction resides in one of the characters here. Some subtly would be much appreciated.

As I said, Weiss touches on some interesting ideas, and there were moments when I somewhat enjoyed the book, but they never lasted very long. By the time the main roach got flushed into the sewer and we had a drawn out sewage tour which sounded like the kind of story eight year old boys tell each other, I was ready to give up. Fictional novels aren't made by the situations they dream up, it is how those situations play out. These folks have some nerve printing a review on the back of the book which compares it to Kafka's *Metamorphosis*—please. By the way, this book has wonderful layouts and an extra fancy fold out cover, yet it had more typos than any book I've ever seen. — Gardner Fusuhara

A State Of Denmark • Derek Raymond
269 pages • $12.99
Serpent's Tail • 180 Varick Street • 10th fl. • New York • NY • 10014

This book is amazing. Originally published in 1970, *A State Of Denmark* was re-released in 1994 by the hip Serpent's Tail, as part of its noir novel series. The sublabel, "A Crime Classic," barely begins to describe this story, you get a lot more than just hardboiled detectives.

The story is of an English political writer, Richard Watt, whose criticism of a would-be autocrat, Jobling, turns into blacklisting and eventual exile in Italy, when Jobling wins the national election. The book lulls the reader with its vivid, intelligent, and harshly funny account of Watt's life in exile; a gentleman farmer bantering political discussions with the locals, and soaking in their fables from the days of the "Loudmouth."

Meanwhile, the inexorable process continues, by which England votes itself into a fascist dictatorship, piece by piece. It appears that Watt will be watching and analyzing this process from the Tuscan countryside, receiving frightful letters from former colleagues about the censorship and detentions of dissenters. Suddenly, events go into hyperdrive, and Watt is extradited back to England, discovering at each turn that he was never out of the reach of the regime's velvet glove at all. The journey leads Watt back to his home turf, to a camp for "politicals" ironically within miles of his childhood home. The wrenching ending surprises the reader as much as it surprises Watt, and even though I really want to write about it, I won't give it away.

Comparison to George Orwell's *1984* is inevitable, but for me *A State Of Denmark* is made more nightmarish by attention to the details of the regular. You can't really point out a moment when things go crazy, like in Margaret Atwood's *A Handmaid's Tale*, a similar story of a totalitarian present day. And there was always a wide leap of imagination in *1984*. Written so long ago and projected so far into the future, it always seemed more like science fiction. But *A State Of Denmark's* proximity to what we consider normal is what makes it the most scary. In addition, Watt is a smart and opinionated, but not a hero or a martyr. All the decisions he makes are the same ones that I would make in the same situations, which is why the ending is so powerful. I felt I couldn't have done any better.

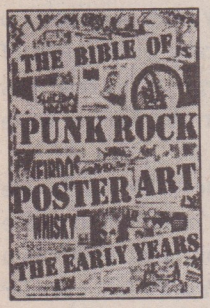
Besides being a gripping story and extremely well written, *A State Of Denmark* brings up a lot of disturbing issues. One of these is to author the techniques of modern totaliarianism. "They've got much cleverer... than in Hitler's day," one doomed intellectual observes. Propaganda, censorship and inflamed racism are certainly the usual m.o.'s of fascism, but Raymond's version is eerily soft and quiet. The resistor is permanently denied real confrontation, like in Kafka's *The Trial*.

Another ongoing theme is the myth of detachment. Watt, a political writer, has been a correspondent and witness to dozens of revolutions and civil wars, but even his conscientious brand of reporting was founded on the confidence that this could not happen to him or his kind. Watt is forced to recall all the times he whispered to himself, "Thank God I don't live here..." while writing impassioned articles then moving on to the next battlefield, and in so doing, evaluates the flimsy nature of first world/third world distinctions.

The most haunting subtext, though, is that of the boiling frog. This hellish society, right there in England, is propelled forward only with the population's hearty approval (the passing of Proposition 187 in California comes to mind). By the time everyone realizes that the promises are lies, the police state is already entrenched, and everyone is an enemy of the state. Each string of bureaucratic guards and processors have their excuses and their "I'm only doing my job" laments, but Watt's task is to remind everybody that it takes a million hands in collaboration to create a dictatorship, and that's where the real battle lies.

Raymond's novel is clear and brilliant, troubling and provocative. It's the best book I've read in the last year. Oddly, I have no idea what the title means. If anyone figures it out, let me know. — Greta S.

The Bible of Punk Rock Poster Art: The Early Years • Hard Corps
103 pages • $16.95
8391 Beverly Boulevard • #162 • Los Angeles • CA • 90048



This xeroxed, spiral bound book is a nostalgic collection of flyers of Los Angeles area punk rock shows from the late 1970s to the mid 1980s. Whoever collected all of these flyers obviously has a great deal of love and respect for the punk rock that came from that era, but considering the high cost of the book and lack of thought that went into the packaging, it seems like a scam that costs way too much for any true punks budget.

The book could also stand to be renamed *The Bible of Black Flag Flyers*, considering the amount of attention that band receives. That is not criticism as much as it is an observation. Black Flag was a great band who took the art of flyer making to a new level with the work of the rightly esteemed Raymond Pettibone, a local artist who immortalized many of the Los Angeles punk bands in both flyers and record cover art. This book captures much of the Pettibone's brilliance on the semi-famous "Everyone loves a handsome killer," flyers as well as many others. The book also includes flyers from the Sex Pistols, Clash, and PIL, which are great to see, but the true focus of the book is on the Huntington Beach scene.

It is a treat to see and read the flyers, and to marvel at the quality shows that Los Angeles was blessed with in the early eighties. I couldn't imagine what today's equivalent to seeing the Minutemen, Black Flag, and Flipper on the same bill would be.

The biggest concerns I have about this book is the extraordinary price and low quality of the xeroxing. While the collecting of the flyers is obviously a labor of love, the process of xeroxing them was obviously not. The flyers should have been scanned into a computer, then printed out and bound. Assuming this wasn't possible, the least they could have done was xerox the flyers and not clip off the edges! Many of the flyers have been cut off by the xerox and for $16.95, I think its fair to ask the editor to spend a little more effort at the copy shop.

I don't mean to get too harsh on a punk for trying to document his or her scene for the rest of the world, but what's the fuck is up with the price? $16.95 for a xeroxed book that no one had to write? All the editor had to do was cart a hundred flyers down to Kinkos and spend the afternoon in front of a machine. $16.95 is almost what real publishers charge for hardcover novels. Because I was so intrigued by the price of the book, I took it to a local copy shop for an estimate. I was told that for them to print 500 copies of the book, including the ridiculously lousy four color cover, it would cost $6.00 for each copy. That was without shopping around. How is it that these guys want $16.95 (plus a $3.60 shipping and handling fee) for a xerox book of flyers. I can understand the publishers wanting to make a little money for their effort, but a profit margin of $10 a copy is silly considering how bad the book looks.

If you can steal a copy of *The Bible of Punk Rock Poster Art* from a dumb friend, its worth looking at, but if you want a dose of punk graphic nostalgia, buy Cynthia Connolly's *Banned in DC*, Art Chantry's *Instant Litter* or Peter Belsito and Bob Davis' *Street Art*. I don't know if the people who put out this book knew they were charging way too much, but it is a complete rip off for close to twenty dollars. If you must see it, anyone is welcome to stop by my house in Baltimore and take a look for free. — Mitchell Prothero

Whore Carnival • Shannon Bell
286 pages • $9
Autonomedia • POB 568 • Williamsburgh Station • Brooklyn • NY 11211

Shannon Bell's "feminist genealogy of prostitution" contains interviews with some of the most volatile, powerful and influential names in the sex industry. What sets these individuals apart from the legion of sex workers is that they are all "private and public whores." They bring otherwise private sex acts into the public sphere through their performances, films, writings, teachings, and politicizing. Many have also participated in Whore Culture, the ongoing Toronto based marathon of prostitution performance events that raises funds for Maggie's (a Prostitutes' Community Service Project). The interviews in *Whore Carnival* represent the many different lines of sex work. But regardless of how they self-identify, (i.e performance artists, sex therapists or strippers) all agree that their main agenda is the decriminalization of prostitution.

Whore Carnival begins with Candida Royalle, the New York ex-porn star cum producer and director of Femme Productions, which makes porn from a woman's point of view. Bell then introduces interviews with postporn postmodernist slut/goddess Annie Sprinkle; filmaker/activist/performance artist/stripper clown Gwendolyn; Mistress Patricia Marsh, owner of the best equipped house of domination in the United States and Europe; Penny Hoar, who's specialty is turning Ken into Barbie; and Matthew McGowan, the Toronto hustler who was arrested for making a safe sex video with two of his friends. Intermingled with the above, you'll also meet several more whores, prostitutes, sex workers, drag-queens, fetishists, sadists, hookers, tarts, harlots, pros, hustlers, and sluts. The interviews are like performances: candid, entertaining, witty and always political. Everyone exhibits hard earned knowledge from years of personal experience, the desire to educate, and best of all, a razor sharp sense of humor.

Bell paints a picture of the sex world that is obviously a tad skewed. She has chosen to interview only the most successful and well known personalities in the industry. Of course Nina Hartley thinks being a sex worker is an empowering and viable profession; she has the power to call all the shots. Annie Sprinkle, Gwendolyn, Janet Feindel, along with several others, entered into the sex industry out of their own volition and can leave it by the same token. This security allows them to embrace only those parts of the industry that is beneficial and pleasing while leaving the rest behind. While Bell never denies the fact that prostitution is not always pleasurable work, she doesn't address the sex workers who didn't have a choice or those forced into the industry. But I don't think she meant to. *Whore Carnival* shows a side we rarely get to see: women and men who view sex work as an economic means to express their own personal and sexual freedom.

This book recognizes and idolizes the power of sexuality. Especially of those who do not deny their own sexual nature but reclaim it and revel in it. Bell writes, "there is nothing like the kind of power you can have over another human being in terms of their sexuality." Sex workers are not always victims. Bell succinctly sums up her position with the statement, "most of the problems with prostitution have little to do with being and everything to do with how one is treated by society." Ideally, sex work should be viewed as a worthwhile profession and much needed service to society. Because whores are everywhere. I think Anastasia said it best in her interview, "I'd rather be a true whore in every sense of the word, than a corporate whore. I would rather rent my body than sell my integrity." — Catherine Cook

Not For Rent • Stacy Wakefield and Grrrt
90 pages • $15
Evil Twin Publications • 2225 1st Ave #207a • Seattle • WA • 98121

Not For Rent is loosely reminiscent of the US book *Threat by Example* from several years ago. The editors spent several weeks travelling and interviewing UK activists who's actions they found interesting and inspiring.

The interviewed activists are loosely characterized by the areas of their involvement, though it's obvious that the actual activities are beyond such definitions. There's quite a vibrant movement around several things that aren't seen often on this side of the Atlantic—road protests and squats/housing collectives being the most apparent.

The authors respect for the people they're interviewing is obvious—something that works to their advantage, as it translates into honest and in depth questions that anyone less familiar with the subject matter would miss. Often times, it's the tangents that provide the most engaging reading, for instance, the discussion with members of Bradford's 1 in 12 Club eventually tackles gender politics within hardcore music that rarely get mentioned, let alone analyzed.

The road protests evolving in England are something totally foreign to me. I can't imagine people in America thinking about auto driven culture on the same level. I've never heard of Americans opposing road construction on the level of the No-M11 protests, perhaps because America is so much geographically bigger or that Americans are generally reactive and not proactive. People defending their homes, land and housing rights to the degree that's happening in Europe is certainly an eye opener to someone in the States. I could count on one hand the number of Americans I know, even in punk, who have regularly questioned the traditional roles of landlords and tenants. It's strange that something so basic isn't questioned more often; bringing an awareness of housing rights to Americans has certainly proven to be a challenge to groups like Homes Not Jails, The Coalition on Homelessness and Squat or Rot.

The actual groups and organizations interviewed are often represented by one or several members. It's reassuring to see that some members stress that they speak for themselves first, and members of a collective second. With many of the discussions covering a wide variety of activism, it's a relief that there's little by way of a party line. A partial listing of the interviews would include members of the 1 in 12 club, *Squall* Magazine, different contingents of the No-M11 Movement, squats in London and Scotland, and DJ 'eh?one' of Edinburgh.

A lot of history is outlined—it's not altogether surprising that many of the people interviewed have been involved for a long time, as many of the projects have been running for years. There's a variety of legal situations encountered over the course of the book, often times dealt with in different manners. While it's evident this isn't a legal handbook of any kind, the different legal strategies might provide some food for thought. Frequently it seems the system can be used to one's advantage, a fact that doesn't seem to always be common knowledge.

The construction of the book is great in almost all areas; tons of pictures, many of which are in color, some of the pages are double sized foldouts, and the layout is both easy to read and visually interesting. The only potential problem might be with the binding, several pages came out of the review copy over the course of reading it.

Not For Rent is a great read and diverse enough to have something of interest to everyone. I'd especially recommend it for people outside of the UK, as there's a number of things being fought for there that are rarely contested in countries like the US.

The book recently went into a second printing which is mostly black and white, and while the color adds impact to the book, doing a simpler version allowed Evil Twin to cut the price by a third. Both are still available as of when I'm writing this; the full color is $15 postpaid and the black and white is $10 postpaid. — Timojhen Mark

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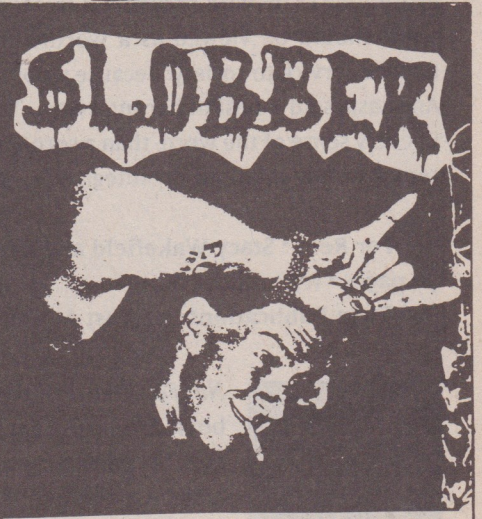

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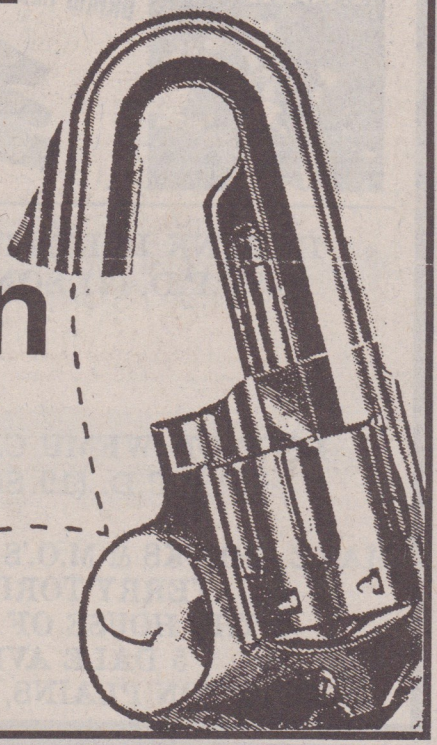

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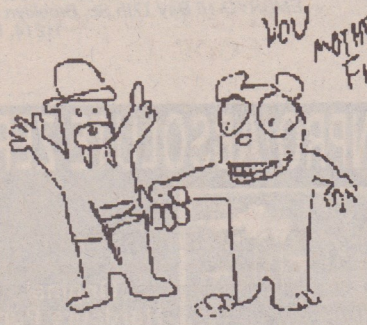

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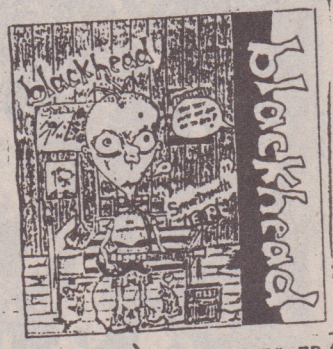

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- #8 –Mutants, Dils, Cramps, Devo, Siouxsie, Chrome, Pere Ubu, Judy Nylon& Patti Paladin, Flesheaters, Offs, Weirdos, etc.
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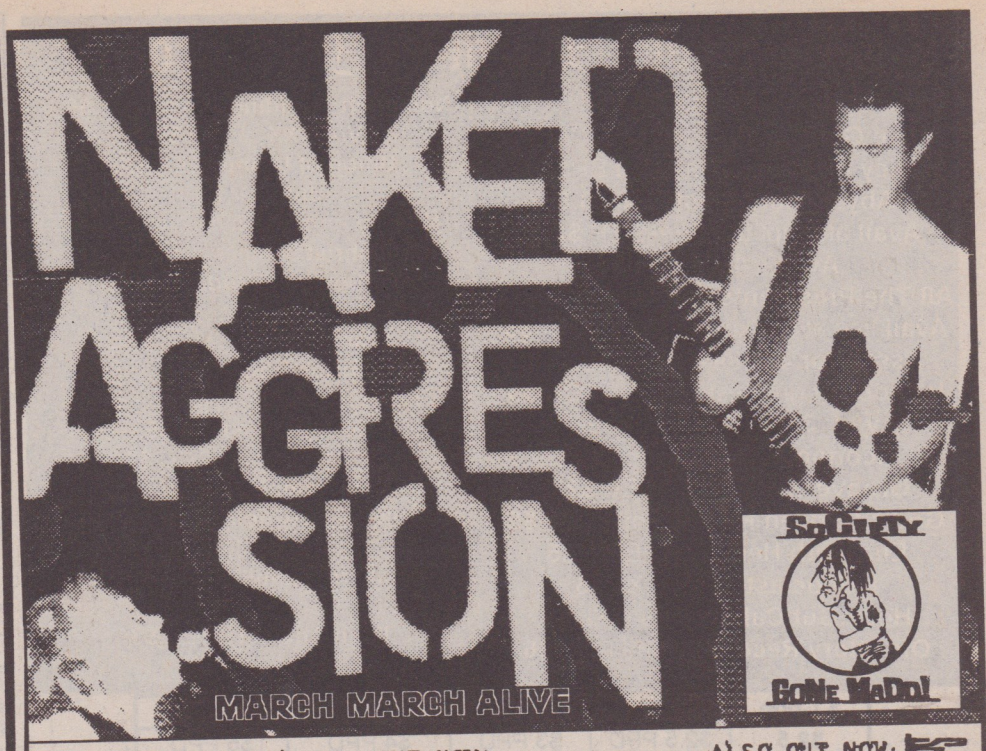

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Alter Egos is ex-Tommy Knockers, Rich Coffee's new band. They are more pop and catchy! This is thier first 3 songs EP. It's hot and fun power pop record!

FIREWORKS/PRIME MOVER +1 7"

Texas madness' latest. This 45s includes 2 new raw rock'n roll toons. Very loud and noisy! Wow!

GREAT MANGOOSE/HONG KONG BABY +3 7"EP

Tokyo's NO.1 wildest rock'n roll combo. They plays sick 50's trash and primitive 60's punk style garage. This is thier 2nd EP follow up to Giant claw 45's. Real cool!

HENCHMEN/GRAVEL BITE + 2 7"EP

Great new single from most exciting party rockin' trio. Including 2 hot rod instro toons and Chuck Berry cover song.

JIMMY KEITH & HIS SHOCKY HORRORS/HOOKER OR KING + 1 7"

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MUSIC REVIEWS

Send MRR your release for review. Don't send wimpy, arty, metal, MTV corporate rock shit here. Don't have your label give us follow-up calls as to whether we received and are reviewing a record. We want punk, garage, hardcore, and will review all those that fall within our area of coverage. Include ppd price when mailing. If possible, send 2 copies of vinyl records (1 for MRR, 1 for the reviewer). We will review CDs, but just CD-only releases. If on vinyl and CD format, send us the vinyl. We are reviewing cassettes again, so send high quality cassette-only releases directly to: Jason Beck, PO Box 2584, Conroe, TX 77305. No reviews of test pressings. Specific criticisms aside, it should be understood that any independent release deserves credit for all the work and money that goes into it. Staff: (MA) Matt Average, (EC) Enrico Cadena, (MC) Mel Cheplowitz, (RC) Rob Coons, (PC) Paul Curran, (DD) Dr Dante, (HD) Harvey Dent, (LD) Lali Donovan, (BG) Brian Gathy, (KG) Karin Gembus, (LH) Lance Hahn, (CH) Chris Harvey, (JH) Jenn Hyman, (AI) Ayn Imperato, (KK) Kenny Kaos, (CK) Carolyn Keddy, (MK) Mick Krash, (RL) Ray Lujan, (TM) Timojhen Mark, (AM) Allan McNaughton, (MM) Mike Millett, (RM) Raymundo Murguia, (SM) Smelly Mustafa, (JN) Jah Nell, (FR) Freud Reia, (JR) Jeff Random, (BR) Bruce Roehrs, (GS) Greta S, (KS) Ken Sanderson, (SS) Steve Spinali, (RW) Ryan Wells, (SW) Shane White, (EY) Eric Yee, (TY) Tim Yohannan, (RY) Rema Young.

A.P.P.L.E. - "Plutocracy, Tyranny & Exploitation" CD

Is that Mike Millett crying on the cover? Well, after years of negotiation this is finally out. Not only do you get A.P.P.L.E.'s only full length release (sporting a decidedly more metal guitar sound) but you get the excellent first 7" and some bonus live tracks. If you're familiar with the band, then this is definitely worth checking out as the songs sound crisper on digital format. If you're not, this is a good starting place and a piece of peace punk history. (LH)
(Vinyl Communications, PO Box 8623, Chula Vista, CA 91912)

AGATHOCLES/CARCASS GRINDER - split EP

No fucking way! I can't believe it. The insert in this record contains a list all of AGATHOCLES releases. 23 splits, 3 CD's, and 3 LP's, and 4 EP's! Amazing. Well the boys from Belgium are at it again. This time around they share the other side of this record with CARCASS GRINDER from Japan. (Not to be confused with COPASS GRINDERZ from the same island) They were alright, but between the AGATHOCLES cover song and the rip-off of one of their song titles I felt like it was a tribute band. But then again AGATHOCLES have put out so many records that maybe it is time for those tribute bands to start popping up!? (RC)
(R.S. Records c/o Sandro Gessner, Strasse Des Friedens 45, 07819 Mittelpollnitz, GERMANY)

THE ALL-WOMAN BROTHERS BAND - "Payback/ Witch Hunt"

"Witch Hunt" is a basically good mid-tempo rocker, with gritty female lead vocals, nothing major; but the band's second female vocalist takes the lead on the flip, which is a hard, and somewhat faster tune, very catchy at that, which straddles the fence that separates mild punk from good alternative rock. If you like that style — and I sure do — then the one song should serve as the main point of interest. (SS)
(Sloth Records, 133 - 16th Ave. NW, Calgary, AB, T2M 0H3, CANADA)

ALL YOU CAN EAT - "Appetite Sweet Appetite" 45

ALL YOU CAN EAT cover a RUN-DMC song "It's Tricky" in traditional A.Y.C.E. style, then proceed to do a cover of "Welcome To The Jungle" by G'n'R. Dude, that officially makes these guys the punk WEIRD AL's and last but not least BLACK FLAG's "Rise Above" becomes "Fries Are Up". Yes, it's funny. (FR)
(PO Box 312, Larkspur, CA 94977-0312)

ALL YOU CAN EAT - "Ballinger" EP

It looks like the San Francisco's own AYCE has spewed out yet another slab of vinyl. Between world tours, the masters of geekcore have cranked out 3 more tracks of upbeat punk rock led by Devon's one of a kind snotty vocals. The lyrics deal with revenge, crappy towns, and Devon's roommate Bill. Bill's actual occupation is a locksmith, but in his spare time he harasses local mobsters, steals things out of police cars, and drives to Idaho to buy piranha. I swear!. Some say I may be biased towards this band because I'm Devon's secret fuckbuddy. But I say let's look past that little quirk, and let this record stand on its own. It looks like the local punk triangle consisting of HICKEY, FUCKFACE, and AYCE becomes more invincible with each release. US Hugs unite! (RC)
(Little Deputy, PO Box 7066, Austin, TX 78713-7066)

ANTIPASTI - "The Best Of" CD

As the title says, a 16 track greatest hits from this early 80's Brit punk band. One of the better bands from that whole CHRON GEN/ BLITZ era. Very British with lots of opportunity for sing-a-longs. I actually liked their last LP's more rock-n-roll direction type stuff too. A good intro if you're unfamiliar with these guys. (RL)
(Dodgy Ltd.,PO Box 281, Canterbury, Kent CT1 2BB, UK)

ARCHIE & THE PUKES - "Straight Edge People Suck" EP

Straight-up 1-2-3-4 let's go nerd punk that kicks ass! In a perfect world people would be flocking to stores to buy this instead of the latest "alt. com" college punk. But hey, let's face it more schmucks will be buying UNWRITTEN LAW than the mighty punk of ARCHIE & CO. Five killer tunes: loud, fast, short and funny with the ever popular snotty teen vocals. Basic noisy non-production values add to your listening enjoyment. (EY)
(Centsless Productions, 5945 Monticello Ave., Cincinnati, OH 45224)

THE BAM BAMS - "Back To The City" CD

Mid tempo melodic pop punk Bay Area style filtered through a German sensibility, i.e. very professionally recorded and played without being too slick. The female vocals are sung in English and fit this tuneful happy music well. (MM)
(High Society International c/o Thorsten Wolff, Ehrenbergstrasse 51, D-22767 Hamburg, GERMANY)

BARGOYLES - "Seven Seven" EP

Trio from Minneapolis with naturally a bit of that Mould/Hart and Co. rubbing off them but rubbing off in a good way. Also traces of a STIFF LITTLE FINGERS "Inflammable Materials"-like thang too. Real good garage level recording that actually makes these guys sound pretty appealing, short songs, pissed off yet intelligent lyrics and a simple unpretentious approach which makes everything work. Sounds like a recording of a particularly good rehearsal where the singer is in an especially sour mood that day. Straddles the fine line between melodic old school and HC hatefulness pretty damn well, too. (HD)
(Anyway, 118 E. Patterson Ave, Columbus, OH 45202)

MUSIC REVIEWS

BASTARD SQUAD - "Songs For The Country" CD

This Australian band's sound reminds me of SWIZ. That band never really did much for me and neither does this release. At a few points this band sounds like it's on the verge of rocking but only manages to kick it into high gear on two songs, "Corporate Identity Crisis" and the last song which sounds like a cover and is untitled. (RM)
(Fat Einstein Records, PO Box 7531, Quincy, MA 02269-7531)

BATTALION OF SAINTS A.D. - "Cuts..." CD

Alternating between '80s politico 'hate the government and cops' lyrics and songs about "Chicks" must explain the eye-linered band member "come hither" portraits. Surprisingly true to their original charged SoCal 'hardcore with a punch' sound, with great, fresh-sounding riffs and vocalist George Anthony's vocals (the only original member) sounding raw and strong despite all the recording compression. Pretty slick, but a damn good hardcore record. (KS)
(Taang Records, 706 Pismo Ct., San Diego, CA 92109)

BEER GUT/LOS FEDERALES - split EP

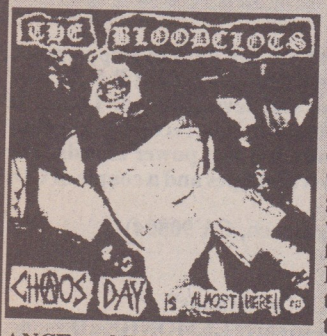
LOS FEDERALES are fast, catchy, and fun. Their lyrics are about TV, beer, and jerking-off, which is understandable because it's too hot to do anything else in Tucson. BEER GUT play mid-tempo punk rock and have a song about working for the D.E.A. in order to score free drugs. (JN)
(PO Box 43141, Tucson, AZ 85733)

BIKINI KILL - "Reject All American" LP

Even after super-touring with SONIC YOUTH, BIKINI KILL have come out with a new LP that is pure themselves. From Kathleen's sweetly sad ballads that have come to define the "Olympia sound", to fun but forceful 4-chord punk numbers approaching X-RAY SPEX, this album puts forth the songs that BIKINI KILL fans line up around the block at Gilman for. Not as catchy, loose or garagy as some previous releases, but still simple, personal and powerful. (JH)
(Kill Rock Stars, 120 NE State #418, Olympia, WA 98501)

BLANC ESTOC- "Suber Die Glaser Nie Klingen/Holy Bootboy"

German stuff (vocals in German) that sounds like all the other stuff outta Germany these days. Slick production, heavy rock guitar, and throaty vocals. The DIE TOTEN HOSEN sound. A pic disc that fails to move me. (RL)
(no address)



THE BLOODCLOTS - "Chaos Day Is Almost Here" EP

THE BLOODCLOTS play hardhitting, fast, studs and bristles, English-type of strong punk rock. Some influences might be early CHAOS UK or VARUKERS. The electric guitar as a weapon comes in early with the pinpoint accuracy needed for this assault. The lads from BLOODCLOT harmonize well and the whole punk blitz comes rolling through full bore. Fans of DEFIANCE and BRISTLE should listen to this, if they have not already done so. Powerful shit! (BR)
(Outcast Records, 2508 5th Ave. #158, Seattle, WA 98121)

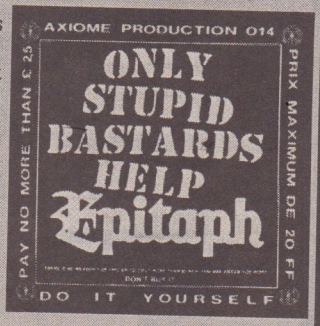
THE BOONARAAS! - "She Sound 2000" EP

Out of Germany, sung in French, All girl garage group, four songs, 500 made. If you're into SYLVIE VARTAN or something you'll like this. I bet you don't know who the fuck SYLVIE VARTAN is. That's ok, you don't have to. (EC)
(Thunderbaby Records, Hasselstrasse 120, Dusseldorf 40599, GERMANY)

BOVVER WONDERLAND "Hard Days Hard Nights/Born To Booze" flexi

Here's an oi band from L.A. that delivers the goods. Musically, this flexi contains a couple of their mid-tempo numbers, and the lyrics revolve around hanging out with the boys, beer, tits, fucking, etc. If you are one of those who cannot enjoy a band just for their music, and are looking for something lyrically profound, then don't bother with this, 'cuz you'll be offended. Live these guys are a million times better with excellent musicianship and speedier songs, although I was bored with hearing about great it is to be straight between songs. I never gave it much thought. (MA)
(Bovver Wonderland, PO Box 15983, No. Hollywood, CA 91685)

BOYCOT - "Only Stupid Bastards Help Epitaph" EP



This Dutch entourage is what more hardcore bands should sound like: The songs are tight, short, to the point, have great pissed off vocals, and a decent set of politics to back it all up. The songs address homophobia, multinational corporations, and a scathing critique of religious based violence. Punk as fuck. (LD)
(Pim, Newportsln 26, 1815 Ln Alkmaar, HOLLAND)

THE BUDGET GIRLS - "Get In Your Ear" EP

BIKINI KILL meets the SHAGGS. No, THE PUSSYHOUNDS meet SIR ROYAL DU COUNT. How about "Boulders" meets "Killed By Death"? Whatever you want to call it, I laughed, I cried, I rocked, I rolled, I was moved. (DD)
(Damaged Goods, PO Box 671, London E17 6NF, UK)

BULA MATARI - "Taxi Drivers" EP

Quirky, yet not jolly bouncy punk. Crunchy, yet not metallic guitar sound (save the 30 second long noodling at end of Side 2). Really good sounding recording and strange cockney accents contribute to the STIFFS INC. sound. This is funny as shit. Actually, the Limeys got it right, this is a good record. (FR)
(Worm-hole, PO Box 420992, San Francisco, CA 94142-0992)

BUTTSTEAK - "Men Who Pause" CD

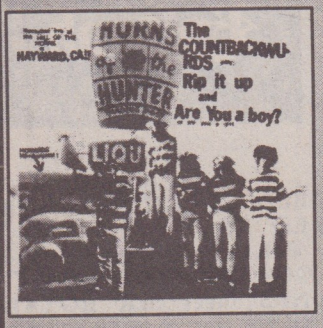
Man...this is pretty bad. Yet another faceless indie band with obvious smarts 'n chops that should be really focusing on their day jobs. I loathe being mean in situations like this but this thing begs to be skipped through at high speed. I didn't, I swear. I just wanted to. I can't really describe it... ZAPPA tendencies crossed with a ROCKET FROM THE CRYPT awareness lathered with, what... ALICE DONUT? Whatever. (RW)
(Go Kart, PO Box 20, Prince St. Stn, New York, NY 10012)

MUSIC REVIEWS

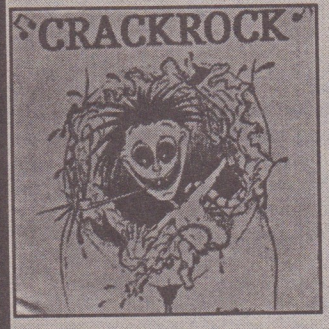
CADAVERES - "The Killer Box" CD
An Argentine garage band that unfortunately goes over the edge into metal a few too many times for my liking. Actually, I think it's the singer. He's got this deep, angry sounding voice. But then again sounds a lot like THE CANDY SNATCHERS or THE DEVIL DOGS, which is cool with me. "Lost Poison" is a great song. I guess I'm wavering. (CK)
(Patricia, Jose Marmol 1432, CP 1255, Buenos Aires, ARGENTINA)

CEE BEE BEAUMONT - "Activate The Cloudsley Plan" EP
My favorite instrumental band tosses off another great 45. It's got the right pedigree: recorded at Toe-Rag Studios, which I've yet to hear produce a piece of shit. I like these guys 'cause they play the instro-game with a really dirty sound instead of the techno-squeak so many bands strive for. Just sounds like a rock band without a useless (?) vocalist. Me like. Includes radio ads...just like BLACK FLAG's double! (RW)
(Damaged Goods, PO Box 671, London, E17 6NF, ENGLAND)

COMPLETE EXCLUDE - "Many Answer" EP
Angry as fuck and ready to do something about it. This Japanese band definitely dwells in that brutal metal terrain that we all know and either love or hate. If this came out 10 years ago it would probably be called thrash. From the layout, this seems to be politically motivated, but I could be wrong. I think you get the idea. (BG)
(M.C.R. U.S., PO Box 17742, Covington, KY 41017)



THE COUNT BACKWURDS - "Rip It Up/Are You A Boy Or Are You A Girl?"
I love the rock and roll leviathan that is THE COUNT BACKWURDS as well as its individual members (except Plebeian John, who still owes me 35 cents) and the way they rub "rawkers" the wrong way so much that I'd give this a hearty "four thumbs up" even if it stunk. However, it doesn't stink; it packs more hijinks and jollillity on seven inches of vinyl than I've heard in many a moon. (DD)
(Sumppi Werthimer Records, 2465 Mikemary Ct., Castro Valley, CA 94546)



CRACKROCK - "Tupelo" EP
Eight crazy punk tunes all catchy and with manic vocals and performances that are all on the verge of losing control. The catchier moments remind me of the BHOPAL STIFFS and the crazier parts are more along the lines of... RED TIDE or something. Pretty fun. (LH)
(Reactionary Records, PO Box 5466, Atlanta, GA 30306)

CRAZY ALICE - "Best Damn Chicken In The Fair" CD
Cool stuff in the HUSKER DU vein with the vocal stylings of SUPERCHUNK. Some stuff on this is totally great, i.e. "The Dullard" and "Underdone", and some of it isn't. Some rocking', some not. This is still a decent disc just for the rocking' stuff. If I heard this on the local college radio punk rock show, I'd have to track it down, for sure. (RL)
(Catapult Records, 215 A Sty, Thea Floor, Boston, MA 02210)

CRUDITY - "The Total End" EP
Bootleg of four track recordings circa 1985 from this Swedish band. Twelve songs of what would be the expected sweeping Swedish hardcore so well defined in that era. It's certainly not something done for the first time, but the raw sound quality and obvious intensity still provide a quality listen ten years on. Wonder if emo will endure the same longevity. (TM)
(bootleg, no address)

THE CRUMBS - "Get All Tangled Up" 10"
This is a record that Jon Von should be reviewing. It's one of them fun leather jacket wearing RAMONESy bands. I, however, am not at all a fan of this kinda shit. I mean, it's alright, it's better than most of the shit I had to review this month, but it's not great. One thing I really did like though was the Farfisa (is that how you spell it?) organ added in to the overall wall of sound. That was kinda weird. (SW)
(Far Out, PO Box 14361, Fort Lauderdale, FL 33302)

CRUMMY STUFF - "Punk's Not Sad" CD
Quick and tight hardcore from Italy that smacks of a less metallic NOFX with an accent. Here are a few lyrics... "Do you know what price we had to pay without selling our ass?" "I remember your nice buns and I wanna touch 'em." Are we laughing with them or... (LH)
(Fridge Records, Dei Bognetti 9, 20141 Milano, ITALY)

CRUNCH - "Benvenuti Persone!" EP
Probably the most noticed recent Italian band continue their assault. As Ken said several issues ago, this Torino band is writing the next chapter in the legacy of classic Italian hardcore. Short songs, imaginative songwriting, and nonstop power - one of the more amazing things I've heard recently. I was surprised how many times I could listen to it and discover subtleties every time. Let's hope they stick around long enough to get some other releases out - seems that every band I like recently has broken up by the time I discover them! (TM)
(Federico Lisfera, Via Rocciamelone 13, 10090 Villarbasse, Torino, ITALY)

CURBSIDE - "Velvet Touch" CD
Two parts hardcore, one part metal, a smidgen of funk, and a pinch of rap is how I would describe this fifteen song release. I'm sure quite a few people reading this will be put off right away by such a description but apart from three or four songs that are a bit too funky and slow for my taste, this CD rocks pretty hard. (RM)
(Skrewed Productions, PO Box 111085, Campbell, CA 95011-1085)

DAS KLOWN - "Holy Crap" LP
Musicians of plenty, laid to rest are the days of sloppy punk, drunk music. DAS KLOWN are mighty fine, in a tight R.K.L. way. A total balls-out group; fast, hard and level headed. Lyrics of personal pride and social awareness. But this record is a guitar player's LP, sold on hooks, riffs, leads and fast power chords. The KLOWN has never let me down. Several singles and a couple of CDs too. I really like this band! (SM)
(Know Records, PO Box 4830, Long Beach, CA 90804)

DECAL - "Molotov Cocktails/Out Of Our Hands"
The A-side here sounds like a so-so early LEMONHEADS song. The flip is even more college rock. Not so great. (RL)
(Go Zombie!, PO Box 591822, San Francisco, CA 94159)

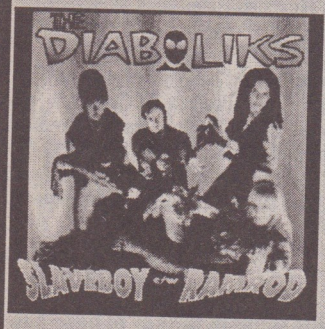
MUSIC REVIEWS

DEMOLITION DOLL RODS - "I Wanna O.D./Dream"

Some people don't like the DOLL RODS. Some people don't have any taste. "I Wanna O.D." was a big crowd-pleaser when they played in San Francisco last winter ("I wanna be just like Darby/I wanna O.D.") and the B-side is every bit as great. Very cool, very GORIES, to make the obvious, inevitable comparison. The elements are all there - the catchy hooks, the fractured guitar solos, the minimal drumming. It's not as great as seeing them live, but this is a perfect place to start. (JR)
(Bag Of Hammers, PO Box 928, Seattle, WA 98111)

THE DERITA SISTERS AND JUNIOR - "Too Lazy To Steal" CD

32 tracks of wacky yet catchy sloppy punk rock and punk pop. Some throw-aways, but some keepers too. Especially "Stop Me Before I Fuck Again" with its ever so tasteful xylophone riff. Some cool sax here and there too. Decent nerd punk for you not so serious types. (RL)
(Real George Records, PO Box 40510, Santa Barbara, CA 93140)



THE DIABOLIKS - "Slaveboy/Ramrod"

This is the second single I've reviewed by this London combo and if I remember correctly the first one sounded much better than this. "Slaveboy" is a slow tune and nothing too exciting. "Ramrod" is a little faster but it's no LUNACHICKS' "Get Off The Road". (EC)
(Thunderbaby Records, Hasselstrasse 120, Dusseldorf 40599, GERMANY)

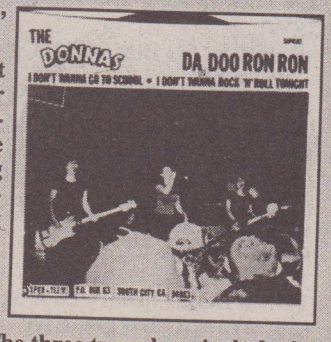
DOG FOOD FIVE - "Teenage Alzheimer" CD

Seasoned German punks going for the gusto. 21 songs, mid-tempo stuff, shades of MISFITS and other 80's sounds. It's good, they play well, obviously masters of their craft. Somehow it never quite warms up, it's stiff in some way. Really not an unfavorable listen, I'll surely play it again, because I like what they do. I just think maybe they need a lube job, or a vacation, or girlfriends, or something. (RY)
(High Society International, c/o Thorsten Wolff, Ehrenberstrasse 51, D-22767 Hamburg, GERMANY)

DOLL SQUAD - "Squad Head Barbecue" EP

Simply heavy noisy slowish dragging distorted Vox pedal-warped head banging Lucifer worshiping guitar crushing apocalyptically cool shit. (AI)
(Thunderbaby Records, Hassalstr. 120, 40599 Dusseldorf, GERMANY)

THE DONNAS - "Da Doo Ron Ron" EP



The DONNAS, one of the best San Francisco area bands, are four teen chicks who do the early RAMONES thing, but manage to update it really well. They had two amazing singles last year that were lo-fi wonders. This time around the recording is a bit more straight forward, though far from state of the art. The DONNAS songwriting is as good as it gets. It's just one great tune after another, and their lead singer really shines. The three tunes here include the charming "I Don't Wanna Rock 'n Roll Tonight", and "I Don't Wanna Go To School", which is the best of the three songs, and makes "Rock and Roll High School" sound like the dated relic it is. There is something to be said for youthful enthusiasm. (MC)
(Super*Teem!, PO Box 63, South City, CA 94083)

DR. EXPLOSION - "The Crazy World Of Youngs" LP

"Hey Little Girl", the first song on this 14 song disc, is the bad-assest (baddest-ass?) song since MICKEY AND LUDELLA's "Ain't Nobody's Friend" of a couple months ago. Chock full of maracas, walking bass lines, harmonies, and plenty of pep, this Spanish Beat threesome have nowhere to go but up. Closing ranks with THE KAISERS, THE SQUARES, and the aforementioned MICKEY AND LUDELLA, DR. EXPLOSION has much to add to the current Euro-garage sound. There are a few deadwood numbers on this otherwise flawless record, but that's true for most LP's isn't it? Also, some of the songs don't match up with how they are printed on the label and the sleeve, so watch out. A cover of THE MUSIC EXPLOSION's "Let Yourself Go" is also a standout track. (CH)
(Dig Records, 3, Rue De L'Horloge, 35000 Rennes, FRANCE)

THE DRAPES - "All We Could Afford" EP

Ok, this is not my chosen field of musical interest. To be honest, it sounds to me like yet another CRIMPSHRINE/GREEN DAY inspired mess. This does have an honest, energetic feel to it, but come on guys... does the world really need another pop punk band? If this is a style that you can't get enough of, then by all means check it out. (BG)
(Over The Counter Records, 94 Calypso, Casper, WY 82604)

DRUNK 'N ANGER - "Drinking, Barfing, Playing Sick" CD

Four Canadians losers vent, vent, vent against the world. That's okay, but they have chosen chunky metallic bdap-bdap-bdap as the vehicle for their healthy hate, which means I'm gonna dump, dump, dump all over this thing. No, not totally. The singer is okay, I'd like to hear him in a 'punk' band. Raspy 'n such. They foster a love for alcohol that promises a downward spiral that could prove interesting for the locals that love 'em, I'm sure. By the by, they went out of their way to insist the CD cover art isn't sexist... guys, why bother? (RW)
(31 Linden Ave., Brantford, ON, N35 7E4, CANADA)

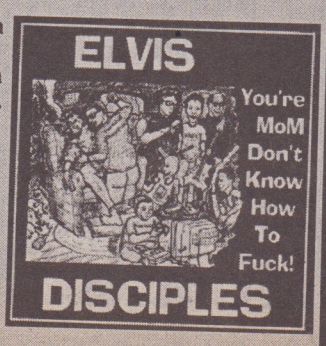
THE DYNOMITES - "We Were Ready..." EP

Tuneful pop-punk that puts some life in a sometimes tired genre. It's like some of the more energetic Fat Wreck stuff, maybe a bit less produced, which sounds just fine. All four songs are way cool! (MC)
(The Dynomites, 1350 Sherwood, Highland Park, IL 60035)

11 TOES - "Even If I Try To Ignore.." EP

Think introspective, not crazy art talk. Think urgency, not forced painful (to listen to) screams. Think of bands like SAMIAM and JAWBREAKER before they knelt before that corporate alter (also, coincidentally, before they both sucked). Think what you want, this German band's EP is just too damn good. Sung in English, but it sounds natural enough. I sure hope this isn't going to be as hard to find as so many worthwhile records are these days. (BG)
(11 Toes, Am Hufeisen 3, 30890 Barsinghausen, GERMANY)

ELVIS DISCIPLES - "You're Mom Don't Know How To Fuck!" EP



To tell you the truth, although this punk band has a great sound, something like THE DIDJITS, and one excellent line that I could make out: "I like to jerk off to David Hasselhoff", I didn't get much beyond the really revolting cover sketch of a dead trailer park housewife being raped. Sorry, not funny. (JH)
(Wedge Wreck Chords, PO Box 1146, Grass Valley, CA 95945)

MUSIC REVIEWS

EXPLOITED - "Beat The Bastards" LP

They're back...been at it for years now. Did you know they played 2 shows with CRASS in the '80s? Heavy English punk rock with metal tinged guitar solos, Jim from the East Bay's FILTH on bass and the melodious tones of one Wattie Buchan. The lyrics on this one are surprising. Very class conscious, pro working class/poor and anti rich/cops/Tory/system. (MM)
(Rough Justice, 333 Latimer Rd., London, W10 6RA, UK)

FALLING SICKNESS - "Right On Time" LP

Let's see, their new ad compares them to a mix of "OPERATION IVY meets GUTTERMOUTH..." Well I will definitely side with the GUTTERMOUTH comparison. I am split a straight 50/50 on this album. I honestly can't decide if I like it or not. It has all the right ingredients. A fast, tight, sound that just exudes high energy. Ultra snotty vocals whine out no-brainer lyrics dealing with getting fucked up, not voting, and being bored. Where they lose me is their attempt at that fast paced "chinka-chinka" ska sound. About half of the songs fall into this style, and I well, how do I put this nicely, absolutely fucking hate all forms of ska. I am sure a lot of people will go gaga for this, but not me. I guess I'll figure it all out when I go see them live in a couple of days. (RC)
(Hopeless Records, PO Box 7495, Van Nuys, CA 91409-7495)

Ff - "We're #1" CD

Hey, this one caught me off guard a bit. Aside from the modest title, this is my favorite record of the issue. Musically, they work the ground between mid-paced punk and something more indie rock. The vocals remind me of Biscuit from the immortal BIG BOYS. Good, insightful funny songs that make you want to bounce around the room. The songs around the middle of the CD are not quite as rocking as the rest, but I can forgive them since the rest are the proverbial shit. Look for it. (BG)
(Double Deuce Records, PO Box 515, New York, NY 10159)

FIELD DAY - "Enough For Two" EP

Very melodic and singsongy side A with a significantly more punchy side B. Although the lines are blurred these days and all side A is basically college rock sounding to me, side B is pretty different though, really good actually. Reminds me of a way more rocking early BAD RELIGION for some reason. One song's good, the other's kinda not. (FR)
(Melodiya, 2523 17 Ave. SW, Calgary, AB, T3E 0A2, CANADA)

THE FINGERS - "Melons On Melrose" EP

This is the fourth (milk it) 7" by this onetime L.A. punk band. Seems none of them sold 'til people found out years later that Mr. White was the same guy who was in the RIP OFFS, SPOILED BRATS, and now the INJECTIONS. Anyway, in 1990 the band made a demo they thought was going to be 'modern' sounding, which ended up being pure '77 punk. Thin sound (2 track), but 3 of the 4 songs are great, so it's still well worth while picking up. Plus, you get to see Shane with a fucking moustache on the cover. (TY)
(Pure Filth Records, PO Box 77473, San Francisco, CA 94107)

FISH STICKS - "Mr. T Vs. Godzilla" EP

Holy bass bait, this band sounds like FAXED HEAD. Total thrash maniac, full of thunder bass riffage, pull down your pants and salute the new messiah of dirt thrash. Sounds just like one of Boom's old bands, ANTI SOCIAL. Loaded with loud fast songs, puns and cool packaging. #1 this month. (SM)
(Theologian Records, PO Box 1070, Hermosa Beach, CA 90254)

FISH STICKS - "Mr. T Vs. Godzilla" EP

For those who might wonder, this is the one sided picture disc of a couple years ago redone with songs on both sides and a great (new) cover. (TM)
(Theologian Records, PO Box 1070, Hermosa Beach, CA 90254)

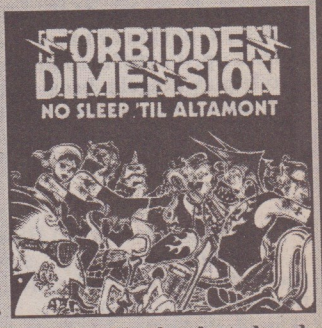
FITZ OF DEPRESSION - "Swing" CD

Smashing new release by the undisputed heavyweights of hard pop. These boys put others to shame. The likes of D.O.A. are not needed with the presence of Mikey and gang. By far, one of the best bands to emerge from the grunge capital of the world. This CD is a loaded gun, songs that stick with ya'll, tunes that have a melody and you can hum along with. By far the best of the K records barnyard. (SM)
(K Records, PO Box 7154, Olympia,WA 98507)

FLYCATCHER - "Pee" EP

Real meaty, occasionally melodic songs in the key of hate. Like what the person driving the steamroller would listen to on their Walkman. I dig it. (BG)
(Fat Baby Records, PO Box 144 State House, Boston, MA 02133)

FORBIDDEN DIMENSION - "No Sleep 'Til Altamont" EP



Canada? This shit is from *Canada?????* I can't believe it!!!!!! Nothing good *ever* comes out of Canada!!! This record is a freak accident!! It actually rocks!!!! Total hooky New York style! I can't believe bands like this are surfacing again!!! It's like all the drugs and sex and violence are coming back!!! Yes!!! There's a GG ALLIN cover on the flip that is actually better than the original!!! Great fucking record!! A big thanks to bands like this and ELECTRIC FRANKENSTEIN and THE HUMPERS fer putting rock and roll back in the gutter where it belongs!!! (SW)
(Roto-flex, PO Box 64252, Calgary, AB, T2K 6J1, CANADA)

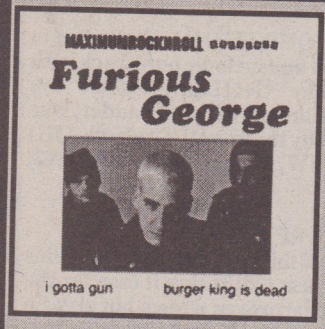
THE FRESH-0-MATICS - "The 10th Plan" EP

Competent surf instro music from DC (I think) that doesn't break any new ground, but in surf music, who does? None of these songs really grabbed me, but it's hard to stand out these days with so many incredible bands of the same genre. So if you like this kind of stuff then check it out. (PC)
(Vermiform)

FUN GIRLS - "Diary Of A Madwoman" EP

Wow! This is great! No "madwoman" is featured as part of the band as I feared from the cover, with the OZZYesque artwork, (which makes for a great little booklet, inside, by the way). This is pop-punk that's tough and dirty. Best of all it's no rip off, you get 5 great songs, and a answering machine tape snippet that's hysterical. Highly recommended, by *me!!* (RY)
(House of Pain Records, PO Box 12861, Nashville, TN 37212)

MUSIC REVIEWS



FURIOUS GEORGE - "I Gotta Gun/ Burger King Is Dead"

You think I'm gonna give this a bad review? Fuck that, I don't wanna fuck with the legendary George Tabb—he's from New York, he wears a leather jacket and big espadrilles (like Johnny Ramone used ta). Besides, el disco es mucho goodo; catchy and fast (but not so fast that the vocals are blurted out in a futile attempt to keep pace; why do so many bands have a hard time figuring this out?) with lyrics that are actually worth printing on the sleeve for a change (instead of that political Limey shit). My only beef is the production on the drums could use a little more oomph for my taste. Nonetheless, punk rock. (DD)
(Maximumnepotism, er, Maximumrocknroll, c/o Vacuum Mailorder)

GAUNT - "Kryptonite" LP

Any disappointment in the brevity of their AmRep record of a couple months ago is dispelled by the speed with which they followed it up. Another raging full length from these Columbus garage punk stalwarts. I think this would also lay to rest the long lived argument between Jeff Bale and I as to the NEW BOMB TURKS vs. GAUNT - Jeff, I'm wrong. You're right - GAUNT rock harder. (TM)
(Thrill Jockey, PO Box 476794, Chicago, IL 60647)

GINK - "Would You Ever Want To Make Me?" 45

A one-sided jobby with two decent, rockin' pop songs. Cool garagey recording quality. I think they wanna be SUPERGRASS. (PC)
(Potential Ashtray, 110 Oxford Road, High Wycombe, Bucks, HP11 2DN, UK)

GIRLS SOCCER/PATIENT ZERO - split EP

GIRLS SOCCER start us out with your basic but quite solid hardcore - fast, snotty sounding vocals, the stuff it takes to get the job done well. PATIENT ZERO on the flip go for a slower artsy approach, with that metallic emo stuff the kids are clamoring for, but with truly silly lyrics. A nice little EP. (LD)
(no address unfortunately)

THE GLORY STOMPERS - "Abandoned Youth" LP

Political, spiky haired punk. Enthusiastic stuff, in an A.P.P.L.E. vein - it's probably the female vocals, which is not something which I really am all that into. Personally, I prefer their more out and out chaotic HC stuff with the male vocalist, but again that's based more on my personal tastes than the quality of the other songs. A solid effort. (LD)
(Disturbance records, PO Box 1886, Main Post Office, Edmonton, AB, T5J2P3, CANADA)

GOOBER PATROL - "The Biggest Joke/Smell The Coffee"

Two more songs from the drunk Englishmen. The A-side is more of a mid-tempo tune reminding me more of SNUFF's rock songs. The B-side is more traditional GOOBER PATROL with a fast pop punk number. Fun as ever... (LH)
(Them's Good Records, PO Box 8, Corby Northamptonshire, NN17 2XZ, UK)

GOOBER PATROL- "Vacation" CD

Another great release from these UK pop punkers. Up tempo, catchy stuff with loads of energy along the ways of SNUFF and TRAVIS CUT. Their 1st full length in quite a while if I'm not mistaken. Very solid with good production. A quick reminder that some of this UK stuff can kick butt on the US stuff. (RL)
(Them's Good Records, PO Box 8, Corby Northamptonshire, NN17 2XZ, UK)

GOTOHELLS - "If I Could Make A Girl" EP

I'm real big on this band, I thought their debut CD was pretty great, and listen to it all the time, so it comes as no surprise that I thought this was a goodie as well. Punk rock from St. Pete which should appeal to fans of bands of the SUPERSUCKERS ilk. Four songs, one of which "I Heard" is off the CD, and all are keepers start to finish. (LD)
(Stiff Pole, PO Box 20721, St. Pete, FL 33742)

GROOVIE GHOULIES - "Island Of Pogo Pogo/Gates Of Steel"

This band has been around forever, if forever means nine years, but obviously hasn't gotten the attention they've deserved. Now that they're on the powerful Lookout franchise that ought to change. The GHOULIES keep the music simple 3 chord punk, with Kepi's distinctive vocals. Yes that flip side is a DEVO cover, and it's true to the original, and actually the better of the two tunes here. (MC)
(Lookout, PO Box 11374, Berkeley, CA 94712)

GUARANTEED UGLY - LP

I suspect that some of the members of this "Childish Production" may be in other bands that we've all heard before, but there's no way of telling since they're too self-conscious to put their real names in the credits ("Angela Ugly" and "Stinky Boy Ugly?"). The comparisons to any of the other, better-known bands on this label are easy to make (FIRE DEPARTMENT, ARMITAGE SHANKS, etc.), and they might "borrow" too freely from their inspirations at points, but when the singer shrieks out, "c'mon girl - hit me where it hurts!", you know that he means it. Great production courtesy of Toe Rag studios. (JR)
(Hangman's Daughter, PO Box 671, London, E17 6NF, ENGLAND)

THE HAMPTONES - "Manifest Destiny" EP

These guys sound like a cross between a ska punk band and the DEAD KENNEDYS. I don't know, it doesn't really work for me. Although, the cover art would make a cool t-shirt. (RL)
($3 ppd: Ruido!, PO Box 7141, Richmond, VA 23221)

HIS HERO IS GONE - "The Dead Of The Night..." EP

All I really need to say on this one is ex-COPOUT, and everyone will run out and buy it. Sorry folks, it ain't that simple. What if I told you I listened to my advance copy so much that I practically wore it out? What if I said this was my favorite release of the year so far? This is some heavy duty shit. Eight songs of killer punk rock, that just surges and spews with cerebral busting anger. Deep howling vocals lyrically deal with the downfall of humanity before our very eyes. My favorite track "Epidemic" is a slow grinding number that just numbs the senses. After that, things take off into complete pandemonium more reminiscent of COPOUT. Great production rounds this little gem off, making it a top notch release. If every record was this good I would never leave my house! Look for a possible LP at the end of the year! (RC)
(Prank, PO Box 410892, San Francisco, CA 94141-0892)

THE HOODS/SMUGGLERS - split EP

I'm so glad that this single somehow found its way out, though it's released as an Italian import. THE HOODS kicks ass pure and simple—great, great garage punk, "Great Mistake" is a hell of a song. THE SMUGGLERS kicks ass some more with a loud, fast and short "Gotta Gotta Gotta". (EC)
(Mike Stax, 405 W Washington 237, San Diego, CA 92103)

MUSIC REVIEWS

HOUSEBOY - "Last Friday's Selfless Allstars" EP

Reading their lyrics, I really feel sorry for these guys. I mean it sounds like they have no lives whatsoever and listen to way too much NOFX and FIFTEEN. If this sounds like you, then you'll probably dig this record. (PC)
(Watching Records, 3009 Huntington Dr, Arlington Heights, IL 60004)

HUMAN GREED - "Para Eso Habeis Nacido" EP

My first exposure to these guys was through their split with MONSTER X. This picks up where that split left off, kicking out six grindy thrashers. From beginning to end, the pace doesn't deviate, as they blast from one song to the next. Dual vocals, one low, the other high, tuned down instruments, the whole nine. The only complaint is the production has a tinny sound. I imagine these guys were pretty good live, but I hear they're no longer around, but a couple of members are now in SEIZED. (MA)
(Spineless, PO Box 524, Stn. C, Montreal, PC H2L 4K4, CANADA)

THE HUMPERS - "The Savage Young Humpers" 10"

Bitchin' '50s style rock and roll with enough speed and energy to keep things from getting boring. All the tracks were recorded in '92 and '93 and they blow away the new LP on Epitaph. Six songs, all of them smoke, so do yourself a favor and buy it. (RM)
(Hell Yeah, PO Box 1975, Burbank, CA 91507)

THE HUMPERS - "Contractual Obligation" 10"

A great sounding but not very exciting live 10". I've seen this band before (In fact just very recently in LA with new labelmates RANCID) but I've been to cool to give them a serious listen. Maybe because they weren't to exciting live but that doesn't matter cuz these songs kick ass. These guys have a lot of records and judging by this they're probably all worth checking out. If you're already a fan than this more your bag. For me, I'm gonna check out their old stuff after hearing this. (EY)
(Sympathy For the Record Industry)

HUTCH - "Jack London Hotel" CDEP

High energy punk rock played tight, fast and smooth by this Portland four piece. The lyrics cover personal feelings and the singers reactions to them. Parts of the songs and bits of the vocals brought to mind JAWBREAKER. The last "bonus" track on this seven song CD is a bunch of noise and some songs with backwards vocals that goes on for almost 10 minutes. (MM)
(Excursion, PO Box 20224, Seattle, WA 98102)

IGGY AND THE STOOGES - "Open Up And Bleed" LP

It's hard for me to be objective about the STOOGES given their seminal (wet) spot as the immediate antecedent to "punk rock" (as well as one of the few good bands to have any sort of visibility in the early '70s), even if much of that influence just amounted to junkies throwing themselves around the stage while trying to come up with "Metallic K.O."-esque witticisms. Nonetheless, this is something distinctly less than "the great lost Stooges album." From the sound of side one (with the unwelcome electric piano much clearer than on "Metallic K.O.", the STOOGES were heading in the direction of those lame Pop/Williamson "Kill City" demos so the plug was probably pulled at a fortuitous time. Side two's highlight is the BERRY-esque "Wet My Bed," although the sound is just as muddled as when it showed up on the live Baltimore bootleg. Worthwhile for collector types, but all der kinder are advised that the three LPs and "Scene Of The Crime," "I Got A Right," and "Gimme Some Skin" in whatever form plus at least a listen to "Metallic K.O." will take care of their homework. (ML)
(Bomp!, PO Box 7112, Burbank, CA 91510)

INQUISITION - "Red" 10"

Unlike a lot of political bands, INQUISITION is really fun to listen to. They sing very catchy, distorted and melodic punk rock with a message. Their fast and peppy songs like "Get Happy Asshole" are reminiscent of RANCID, while others are slower and sadder, like some older oi. Overall, an excellent, and by the way DIY, release. (JH)
(Melodiya Records, 2523a 17th Ave. SW, Calgary, AB, T3E 0A2, CANADA)

THE INSENSIBLE EGGS - "Scream" EP

I hate to say it, but just by the look of this cover it's easy to tell this going to be some '60s rock and roll. I guess that makes it easy for the consumers. I was kind of hoping I would be proven wrong, but alas. So we got 2 songs from this Italian band. Cool stuff. Definitely good for dancing to in your bedroom while you get ready to go out on a date. (CK)
(For Monsters Records c/o Robert Vallebona, Via Monte Mixi 11/A, 09126 Cagliari, ITALY)

JAYNE COUNTY - "Deviation" CD

One of the very first punk singles that got into my hands was WAYNE COUNTY. Now she/he is back. With the resurgent of punk rock, the 12th wave that is, its nice to see some demented weirdos back in town. This CD is the twisted tales of deprived sexual punk rockers, old school junkies and mastering the new breed of punkness. Throw in a cool cover and 'tude deluxe and you'll have the sensational sounds of wacko punk. No real title will describe the twisted fear in her songs. Just buy the damn thing- it's a history lesson in punk. (SM)
(Royalty Records, 333 W 52nd St #1003, New York, NY 10019)

JILL/TRUE ZERO - split EP

Two similar sounding pop punk bands in the BLINK/WALKER vein. Decent enough tunes with slightly off key vocals on occasion. Definitely good but not overwhelming. This kinda blends in too well with the rest of this stuff. (RL)
($3 ppd: Coolidge Records, 157 Coolidge Terrace, Wyckoff, NJ 07481)

KAISERS - "In America" EP

A live four-song 45 from this UK group who play straight '60's-type British (duh) punk/rhythm & blues like you'd hear on a 'Pebbles' comp. Very heartfelt, and the singer can actually sing, which is kinda weird to hear these days. I'd get it if you dig the other things this label has put out. (RW)
(Norton Records, PO Box 646, Cooper Stn, New York, NY 10003)

KENICKIE - "Come Out 2Nite/How I Was Made"

This is so ridiculously different from their first EP that I almost want to say "career move". But whatever the case, this is really catchy. Sorta reminds me of Julie from WAT TYLER singing for a sloppy version of the BREEDERS. The B-side really grows on you. Maybe they can stop slagging off Slampt now... (LH)
(Fierce Panda, PO Box 7337, London N1 9NS, UK)

KNOCKABOUTS - "On Suffering Remembered" EP

Okay, here come the KNOCKABOUTS from Huntsville, Alabama. Formed in 1982 they went on to wreck havoc through the south, but were never able to get any vinyl out. A local fella who is originally from Alabama, recently decided that it was high time that the punks deserved a listen. On the more chaotic tracks they reminded me of early GANG GREEN. Otherwise this is totally catchy melodic punk with lots of hooks to keep the toes a tapping. The recording is on the rawer side of things, but I think production would ruin a band like this, Even a nice little cover of "Sweet Home Alabama", renamed "Shit Home Alabama". When I see current vinyl of bands that haven't been around in years. I often catch myself wondering what they are doing now? (Somebody has to work all those graveyard shifts at the gas stations) Anyway, another fine product for consumption brought to you by... (RC)
(Prank, PO Box 410892, San Francisco, CA 94141-0892)

MUSIC REVIEWS

L.A.P.S. - "I Wanna Kill Your Girlfriend" 45

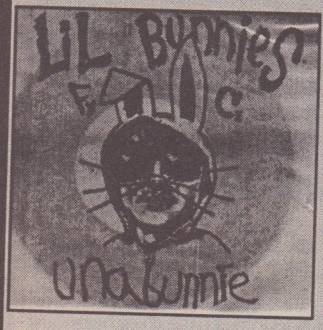
LIVE ACTION PUSSY SHOW are sick chicks. Their slow, heavy, distorted, plodding music features gruff psychotic mantras such as "he is mine" or "I kill her, I don't care" followed by blood-curdling screams. This SHOW is not for the sensitive or politically correct. (JH)
(Thunderbaby Records, Hassalstr. 120, 40599 Dusseldorf, GERMANY)

LADY KILLERS - "Hey Good Lookin'/A Cat Like Me"

CRAMPS style washboard music with a real gas station attendant taste to it. Tremolo guitar, country style. Nothing here to get excited about. Actually this thing is so humdrum that I'll probly ferget this band exists in about five minutes!! Why can't I review cool shit like T. LANCE & THE COCTAILS which is like the best single this month!!! (SW)
(Barracho, 1404 Mistletoe, Victoria, TX 77901)

THE LAST RESORT - "A Way Of Life: Skinhead Anthems" LP

The LAST RESORT was a mid '80s English punk band. The music consists of slow, methodical oi with lyrics that are readily discernible. Great sport is made of beating "hippies and soulboys". Lest we forget: "Be a rebel with a cause, fight against the stupid laws... on the streets it's us who rule." The vocals are handled by Roi Pearce of the FOUR SKINS. This is a Link reissue and not absolutely essential to the oi mythology. (BR)
(Captain Oi, PO Box 501, High Wycombe, Bucks HP10 8QA, UK)



LIL' BUNNIES - "Unabunnie" EP

Do not be fooled. Behind the cute, stubby tail and twitching nose, the LIL' BUNNIES are pure chaos. Some catchy riffs, but mostly just noisy punk, demented keyboards, and funny soundbites. Watch your back, cuz these rotten Sacramento bastards will hippity-hoppity all over your skull. (JN)
(Wrench Records, BCM Box 4049, London WC1N 3XX, ENGLAND)

LIMECELL - "Crack Hooker" EP

Drunk and mean, excellent! Real raging ballsy shit you know ANTISEEN, WRETCHED ONES, the kinda shit Bruce and I like, cause we're real macho type fuckers. Totally great record here, real funny lyrics, good songs. Mostly mid-tempo foot stompin' stuff and one fist waggin hardcore tune. Yippie!! (RY)
(Blackhole Records, 12 W. Willow Grove Ave., PO Box 130, Philadelphia, PA 19118)

LOVEMEN - "December" CD

Japanese band doing that powerful introspective melodic punk in the SNUFF, JAWBREAKER mode as well as bits of SUPERCHUNK and J CHURCH. Musically, the bands pretty on top of it and rocks as well as any Stateside band. And not to take a cheap shot, but the singing and lyrics are outright *surreal* sometimes. Granted the lyrical misspellings and grammatical convolutions aren't any worse than anything in this mag, but one can't follow the songs even with the lyric sheet in front of you. Makes for a cool vocal style until you realize its being sung in English. Aside from that these guys are pretty good and heartfelt despite the language barrier. (HD)
(Snuffy Smile, 4-24-4-302 Daizawa, Setgaya-Ku, Tokyo 155, JAPAN)

LOWENBOIS - "Little Boi" 2x45

Fuck yes! These German oi-meisters have a deceptive little deuce saddled up for you! The A side starts out slow and melodic, almost, gasp, ska, but not to worry... when this rascal gets wound up, it kicks your sorry ass into next week! "Monster Der Nation" is one of the best oi songs to come percolatin' down the joy trail in a while. Skip the B side of the first disc and go right to "Maxi Morlok" for some more oi excitement. The LOWENBOIS fellows are quite crafty- they actually know how to play and sing. (A quality somewhat rare in this genre) The oi beast sneaks up on you in between the more melodic parts. Most interesting! (BR)
(Dim Records, Postfach 1718, 96407 Coburg, GERMANY)

MAUDE - "Entertainment" EP

Posthumous release from a Connecticut-based band. Melodic old school HC with defiant, call-for-compassion lyrics. All delivered in a pretty wide-eyed-but-cautious air. Influenced by the usual crowd, but still pretty impassioned performances all around. (HD)
(Youth Power c/o Phillip Deslippe, PO Box 3923, Manchester, CT 06045-3923)

MAN OR ASTROMAN? - "Experiment Zero" LP

This is so exciting! How long has it has been since a new ASTROMAN record? Like two weeks? Crunchy guitars, cool spoken intro. I see a change in their sound, they're more New Wave. Is it good or bad? You decide. (EC)
(Touch & Go)

MANTA RAY - "You're The Icebox" EP

Accent heavy coarse Mid paced punk with buzzsaw guitar and distortion bass. The songs chug along in a way that reminds me of a much less polished CIRCUS LUPUS. The lyrics reflect with brooding dark introspection, stumbling along with the music. Unrefined, but well worth a listen. (MK)
($3 ppd: Black Couch, PO Box 58, Laporte, CO 80535)

MASSKONTROLL - "Will You Ever Learn?" LP

Those kids from Portland are at it again. Knocking out 12 tracks of no-frills, no-bullshit punk rock produced by Pig Champion from POISON IDEA. With song titles like "Nuclear Gore" "Desperate Cries" and "Winds of Genocide" things almost become a bit generic. But I think their level of sincerity (almost) wins out. This all comes in a nice glossy gatefold sleeve. There is even a CRUDE SS cover to keep all the old schoolers satisfied. Overall, not bad but they really need to pick up the pace a little. This had a tendency to drag on. (RC)
(1012 Brodie St, Austin, TX 78704)

MATA RATOS/GAROTOS PODRES - split EP

The songs are great here, three of them, ranging from fast to medium oi to slowish ska. It's interesting about satire, and punk rock in other languages. I can't tell if the cover art with skinheads drinking beer standing over the naked girl on the ground is *sincere* or *critical*. On the other hand, I could just stick to what the record sounds like, which is really good, melodic, aggressive drinking punk. See where you get with "English Only"? (GS)
(Drunk Records, Apartado 13037, 1019 Lisboa, PORTUGAL)

MUSIC REVIEWS

THE MCRAKINS - "Short And Sweet" 10"
These guys are so prolific... prolific. Their records are terrific... terrific. Seems every song has a line... has a line. Gets repeated everytime...everytime. Could they be Canada's J CHURCH ?... Canada's J CHURCH?. Seven tunes, one's about the van crash that left them in a lurch.... left them in a lurch. I don't get the liner notes, Mel... liner notes, Mel. Who cares, the MCRAKINS are really swell... are really swell. (MM)
(Shredder Records, 75 Plum Ln #3, San Rafael, CA 94901)

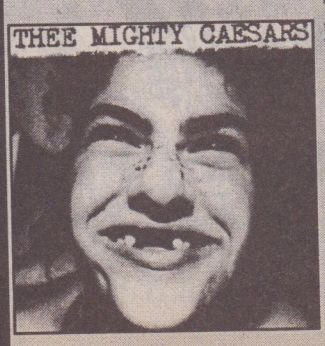
ME FIRST - "Princess Confusion" EP
"Princess Confusion" gives all indications of the band that follows in the tracks of a somewhat harder DOLLY MIXTURE — with a catchy tune, layered female vocals, and more than its share of guitar bite. The two tunes on the flip reveal the band's true pedigree, however: "The Do-Bee Song" is an irresistible (and punky) riff on the Romper Room theme, and "Scary Monster" rounds out the EP with more fast, fun melodic punk, with more layered vocals. These four local gals have the style down just about perfect; recommended. (SS)
(Broken Rekids, PO Box 460402, San Francisco, CA 94146-0402)

MELT-BANANA/PENCILNECK - split EP
MELT-BANANA sound like a little kid singing in a lo-fi grind band. Kinda reminds me loosely of TIT WRENCH and is live. Oooh. PENCILNECK is noisy space music. (FR)
(Anti-Music Records, PO Box 20178, Ferndale, MI 48220)

MERE DEAD MEN - "Carry On" CD
Melodic punk from the UK which sounds like it could have been recorded sometime in the early '80s. Fronted by a female vocalist who gives the whole thing a very VICE SQUAD feel. Quite good. (LD)
(Amöbenklang, St. Petersburger Str. 4, D-18107 Rostock, GERMANY)

MIDGET STOOGES/BINDI - split EP

First, a little background: the two bands on this learned to play rock and roll (?) through an Australian program which encourages females to get into music by teaching them the music they love. Since they are all teenagers, that music is rock and roll. Ok, so it's a cool idea. I have actually owned this 7" for a couple of months, played it a lot and somehow never read the insert. I wish I hadn't still cos I would have told you simply that this record is cool. Girls who can rock and who've been listening to a lot of THE STOOGES (in fact, MS got their name by learning STOOGES' songs). Great songs, full of anger, screeching vocals and guitars. I like this a lot. (CK)
(Ecstatic Peace Records, PO Box 9102, Waltham, MA 02254)



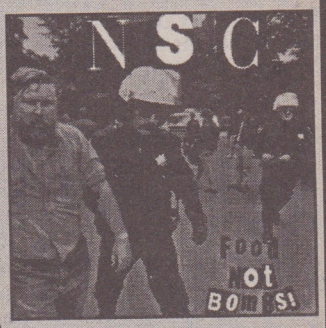
THEE MIGHTY CAESARS - "Billy B Childish/Dolli Bambi"
This limited edition giveaway single has more than its share of cool '60s punk to recommend it: "Billy B Childish" is a chunk of mid-tempo rock right out of the garage, while the flip turns up the tempos and amps, the guitars jangling hot and hard, aiming to (and a few times breaking) the distortion barrier. Very solid, recommendable stuff. Wish I could give you an address. (SS)
(no address)

MONTGOMERY BURNS - "Hate To Leave" EP
I'm sorry, but this stuff sounds a little too much like what's known 'round these parts as "modern rock". Sappy lyrics and too much of that whiny DOUGHBOYS-style vocalizin'. Ick! (PC)
(Nerdcore Records, PO Box 736, Lock Haven, PA 17745)

MOUTHBREATHERS - "Wrestlemania" EP
According to the sticker on the front of the record, this band includes ex-members of Twisted Sister, White Snake, Quiet Riot, Stryper, and Winger. Heaven help us... Catchy as heck, this is punk for dorks: songs about old Atari, Evel Knieval, Tommy Lee, and the brilliant "Wrestlemania" track: "Wreck you with an elbow drop/ You can cry but I won't stop/ Sorry that I smacked your face/But you called me during Melrose Place". Tee hee. (LD)
(Meat Wagon, PO Box 133006, Atlanta, GA 30333)

MRTVA BUDOUCNOST/COEXIST - split EP
Two Czech political hardcore bands here. Both play ultra fast, bassy, thrash with multiple vocals, like, say, DISAFFECT, only more basic. The lyrics come with translations and explanations, and MRTVA have an anti-smoking rant, which is fine by me. Nice pink vinyl too. (AM)
(Insane Records, PO Box 6, 501 01 Hradec Kralové, CZECH.REPUBLIC)

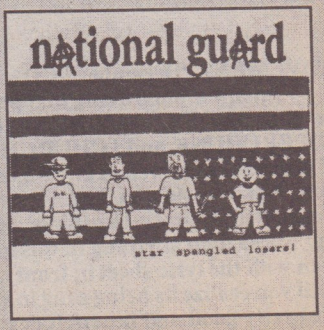
N.S.C. - "Food Not Bombs" EP



N.S.C. are a modern Political Punk from Salt Lake City with SUBHUMANS, DIRT, NAKED AGGRESSION influences among other things. Lots of anger and sincere effort to bring to light the struggles of Keith McHenry and the Food Not Bombs organization. Also included is "Just One Match" - a half size zine of political writing, poetry, and thoughts. Overall a worthwhile project. (MK)
(R.U. Dead Music, PO Box 58501, Salt Lake City, UT 84158)

NABAT - "Nati Per Niente" CD
From the pictures in the booklet I was expecting an oi band, but actually they play mostly medium-paced melodic punk, with clean, powerful production and singalong choruses. Their faster songs remind me of SNUFF or LEATHERFACE, which is a good thing, although the vocals don't match the quality of either of those bands. Still, a pretty good release. (AM)
(Banda Bonnot Records, V. Nomentana 113, 00161 Roma, ITALY)

NATIONAL GUARD - "Star Spangled Losers" EP



Fast, snotty, basic, rough-around-the-edges hardcore, early '80s, suburban, hanging out at 7-11 style, with songs about jocks, rednecks and the gym coach. This fucking rules. How can you go wrong with a nine song 7"? (AM)
(Smooth Lips Army Corps, PO Box 165736, Miami, FL 33116-5736)

MUSIC REVIEWS

NAUSEA - "Alive In Holland 1991" video

Of all the live videos I've seen, this one is probably the best. There are two cameras that bounce back and forth between the drummer, and what is going on in front, mainly centered on Al (vocalist), which breaks up any monotony, something a video shot on one camera can't do. The performance is energetic, and they don't let up until the very end. A few of the toaster effects make viewing parts a little hard, but all in all this wasn't bad. They play all your favorites, including a couple of DISCHARGE covers. (MA)

(Channel Zero Reality/Profane Existence, PO Box 8722, Minneapolis, MN 55408)

NEGATIVE/SPEEDAPPLE - split EP

Finland's NEGATIVE have the DISCHARGE formula down to the loud and charged metallic level of bands like INSANE YOUTH, BASTARD or ANTI-CIMEX but the vocals don't completely gel with the music-bad mix. DISCHARGE rip-off bands always sound pretty good—especially the ones that don't have DIS in the name, but it's absurd punk rock muzak at this point, so lacking in creativity it's embarrassing. Fellow Finn's SPEEDAPPLE play catchy uptempo basic but creative and well executed punkers with gnarled female vocals and sore-throat male shouts occasionally alternating. (KS)

(Underground Productions, PO Box 83, 00501 Helsinki, FINLAND)

NEWTOWN GRUNTS - "No Soap In Glasgow" EP

Super-fast punk rock from the mother country. Non stop speed and abrasive DEAD KENNEDYS melodies, with at least three full-on Scottish accented singers a la WHIRLING PIG DERVISH. Four songs including the obligatory ska number, and a song about the national lottery. Punk as fuck and catchy as hell, so pass on that shitty new EXPLOITED record and get this instead. (AM)

(Skinz, 36 Lundin Cresc., Glenrothes, Fife, KY7 4JQ, SCOTLAND)

90 PROOF - "No Respect" EP

The a-side is a really run-of-the-mill oi ass dragger. It's got some hooks but lacks in the energy department. The two tracks on the flip side are pretty catchy and "Never Enough" has almost a rockabilly feel. OK, but not great. (RM)

(One By One Records, Bellevue, 56450 Theix, FRANCE)

NOJSBOJS/JAHIMSA - split EP

Probably the oddest pairing I've seen in a while. The first band plays noisecore in the 30 sec song (there's 21 of them here) vein, while the flip is a straight-on dub band. I'm obviously partial to the NOJSBOJS side - it's unfortunate that this style is so crowded it's hard to get too excited about any particular band. An oddity for sure... (TM)

(Your Own Jailer Records, J. Jutila, Marmorvagen 14B, 75244 Uppsala, SWEDEN)

THE NOMADS - "Raw And Rare" 10"

Fuck what Tim Yo says!!! This record is the worst I've heard all year (so far). It sorta reminds me of one of those real long boring SCIENTISTS records from a long time ago. Horrible!!!!! There is only one way I can describe this: This is the kind of background music you hear whilst shopping at Tower Records fer yer latest "Lounge" reissue on CD whilst sporting yer Gearhead windbreaker, Estrus sweatband and Lady Luck tattoo. Oh yeah, and having a toothpick hanging out of yer mouth. This shit is *in*, daddy-o!!!! See you down at the racetrack!! (SW)

(Estrus Records, PO Box 2125, Bellingham, WA 98227)

THE NOMADS - "Raw & Rare" 10"

Fuck what Shane White says!!! Most of these songs rock pretty good, especially the 5 cuts on the 'raw' side, mostly taken from a cassette recorded in 1983 and done in the vein of their awesome "Where The Wolfbane Blooms" LP. The other 5 songs do tend to go on a bit and take on more of their later days 'noisy' quality but still maintain decent energy, unlike a lot of their more recent releases. Plenty of covers here, too (CHUCK BERRY, CHAN ROMERO, PRETTY THINGS, CRAMPS, COUNT FIVE). (TY)

(Estrus Records, PO Box 2125, Bellingham, WA 98227)

NUTHINS - "Cemetery Chemistry" EP

Bruce says, "This organ could push me to homicide" - I'm not sure if that's a positive criticism or not, but there you have it. The NUTHINS are a fair to middling '60s styled sleaze-rock combo that have their formula down note-for-note, right down to the requisite George Harrison bowlcuts and recycled BO DIDDLEY riffs. I'm a sucker for this kind of stuff, but I'll admit that they're not going to change your life or even throw you any surprises. I didn't know there were any Italians named "Mojo" or "Bob", but here they are in the credits. (JR)

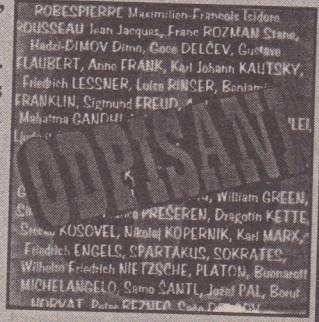
(Monsters, Via Monte Mixi 11/A, 09126 Cagliari, ITALY)

THE OBLIVIANS - "Sympathy Sessions" CD

Okay I'll admit it, I think that the OBLIVIANS are just like one of the bestest bands around, and I'll gush about em' unabashedly. So what we've got here is the songs from both of the Sympathy 10"s repackaged into one handy CD. The CD booklet alone makes it worth buying, if for no other reason than the big stink I hear it's causing in some quarters due to the nature of the photos they used. (All this hokey, poorly xeroxed '70s porn, I thought it was kinda funny personally, but whatever.) Musically, these guys kill with their trashed out, booze-soaked punk blues. The ultimate in musical lechery. (LD)

(Sympathy For The Record Industry)

ODPISANI - "Excuse For Living" EP



ODPISANI hails from Slovenia, though most of the songs on this EP are in English. Their fierce speed metal-influenced hardcore highlights tight but chunky guitars. Intelligent lyrics rail against the state, media, and religion. You don't run across hardcore this good too often. (JH)

(Cankarjeva 9, 69240 Ljutomer, SLOVENIA)

MUSIC REVIEWS

ONE EYE OPEN - "Boobs" EP

In the spirit of SCHLONG, this 7" is full of thirteen '80s era TV theme songs and commercial jingles. They show excellent taste in their selection: "Wonder Woman", "Greatest American Hero", "One Day At A Time", etc. However, they totally destroy the WKRP song. Death by ska - what a horrible way to go! (JN)
(Too Many Records, PO Box 1222, Spokane, WA 99210)

ONE HIT WONDER - "Clusterphukastuff" CD

A very "Los Angeles" release (which as one reader recently commented means: "Bad Religion"). One can hear the strains of BR in one of the better songs here: "Tug of War", with rapidly strummed chords and vocal word gymnastics and all, along with early SOCIAL DISTORTION strains. But along with that, these guys seem to be pretty adept at tossing out hooks and melodies worthy of the MUFFS or even the PLIMSOULS (see "Not In This Town"). These guys are very obviously tight and "pro" maybe too much so but I'll forgive them on the strength of their songs. Possibly the most amazing thing on this release is their live rendition of STIFF LITTLE FINGERS' "At The Edge" which sounds *exactly* like the live version on SLF's "Hanx" LP from years past. I'm talking frickin' double take here! So much so that you have to wonder that maybe OHW might be just a tad too musically aggro. (HD)
(Lethal, PO Box 5481, Fullerton, CA 92635)

ONE GOOD EYE - "Larger Than Letters" EP

I like this record a lot, even though it's a really fuzzy recording (I heard that white vinyl is more susceptible to noise problems, which this is). It reminds me of SKIMMER from the UK, with different vocals. Four songs, with stopping and starting. Some FUGAZI-type guitars. It's really good. The record label's logo (the Siamese twin mermaids with gigantic boobs) - it repels me. (GS)
($3 ppd: Over The Counter Records, 94 Calypso, Casper, WY 82604)

ONE TON SHOTGUN - "Police Navidad" CD

This has the energy and feel of some of that early '80s L.A. stuff (somewhat in the vein of CIRCLE JERKS or ADOLESCENTS), but not always the passion. It's cool for the fact that they are doing something a little different than the current hardcore flavor of the month. Not exactly ground-breaking, but damn decent. (BG)
(Atomic Action, 2030 W Main Rd, Middletown, RI 02842)

THE OSWALDS - "Don't Panic!" EP

Six hardcore and punk tunes that're pretty much a throwback to the '80s. Not especially tuneful, it reminds me a lot of EPs Mystic Records were putting out. Retarded lyrics point out that these kids have more to do with suburban America than punk. (LH)
(3324 Silver Ridge, Duluth, GA 30136)

OUTLAST - "Friendship" CD

To be honest, I was expecting the worst, "Oh no, another shitty SXE wannabe SLAYER ripoff". But much to my narrow-minded surprise, this is not the case. These guys churn out pre-metal straight-edge hardcore that, although not highly innovative, is actually pretty energetic with a sense of freshness to it. These guys are a mix of GORILLA BISCUIT and early UNDERTOW, letting the good aspects from those bands influence their sound. Not one bad song on the whole disc. This is really good. (MA)
(Wounded Records, Box 193, 612 24 Finspang, SWEDEN)

PARANOIDS/PHANTOM CREEPS - split EP

The PARANOIDS are great. *This* is the kind of modern hardcore that I want to get behind - it's fast, fucked-up and grabs my attention from beginning to finish. Good vocals. The PHANTOM CREEPS, however, are a whole 'nother kettle of fish. They sound like SABBATH off the "Paranoid" LP, but with Dio singing rather than Ozzy - they're okay for that kind of crunching metal-with-distorted-leads thing, but it's really not within my sphere of interest. (JR)
(No Lie, 502 Onion St., Austin, TX 78702)

PHANTOM RATS - "Shake Shake Shake" CD

Another ultra-fast garage punk band out of Japan. In the REGISTRATORS vein, just not in their league. A little weak vocally, too squacky and uncontrolled. A couple songs try too offend, but come across just, lame - "Gimme Some Pussy" and "Suck My Dick" aren't even plausible things for these guys to be saying without getting either laughed at or socked in the gut. They don't really look tough, and they don't quite play tough enough. Not bad really, but at this point I guess, this stuff better blow your head off or it goes nowhere. (RY)
(1+2 Records, Gloria-Hatsuho 601, Nishi-shinjuku 7-6-5, Shinjuku-ku, Tokyo 160, JAPAN)

PHESTER - "Chaotic World/Breaking Point"

Punk rock with a big sorta early '80s "dark/hard rock" vibe whose only proponents I can recall right now would be say, TSOL circa the "Dance With Me" LP or some of TOXIC REASONS' later stuff. Good for that reference point but sorta loses me in the rather wimpy production and over reliance on standard metallic riffs and solos. (HD)
(WID, 846 Wriston, Charlotte, NC 28209)

DEH PILLS - "Perfect Day!?!" CD

Snotty pop punk in the vein of the DESCENDENTS or SCREECHING WEASEL. Catchy tunes, cool nasal vocals, and with song titles like "You're Not A Punk" and "I Hate The Kids At Wimpy's" you can't go wrong. Better than most Stateside bands tackling this style. 14 songs, no lyric sheet but the songs are in English. (AM)
(Super Sonic Records, Via Boccadasse 33/17, 16146 Genova, ITALY)

JAMIE PIÑA - "Bad Latino" CD

This guy sounds like a veteran of the L.A. scene cuz it's just too good to be a newcomer's effort. OK, yeah, he's from the CHEMICAL PEOPLE. Raw, nitty-gritty punk out of the LAZY COWGIRLS' book with that straightforward rock & punk sensibility that makes for a good-time record. Also hidden: live studio tracks that are the best stuff on here after the listed shit plays out, way after... scared the shit out of me when I heard it start up about 10 minutes after I thought the thing was over. Goddamn CDs!! (RY)
(1+2 Records, Gloria Hatsuho 601, Nishi-shinjuku 7-6-5, Shinjuku-ku, Tokyo, JAPAN)

MUSIC REVIEWS

PLUTOCRACY- CD

This CD contains an almost complete discography of the Bay Area's infamous PLUTOCRACY. It includes their LP, most of their 7" tracks, demo, and a live radio set. 39 tracks of multi-vocals, stop on a dime powerviolence that will crush your pathetic carcass into a little pulp. Various members of this band went on to form SPAZZ, EVOLVED TO OBLITERATION, and NO LESS. This motherfucker rocks hard. Need I say more? (RC)
(Convoy, PO Box 234, Little York, NJ 08834)

PORCH - "Skunk Industries" EP

They could be on Fat, fer sure. PORCH (this one's from Germany) have a solid-punch punk rock thing going ala NOFX or one of the many spawnings thereof, but their delivery contains an undercurrent of silliness and almost poke-fun-of-ness that allows it to wash down smoothly. In other words, it's really well presented for what it is. (KG)
(Rainer Seifert, Grüntenweg 20, 88239 Wangen, GERMANY)

PRAPARATION H/WADGE - split EP

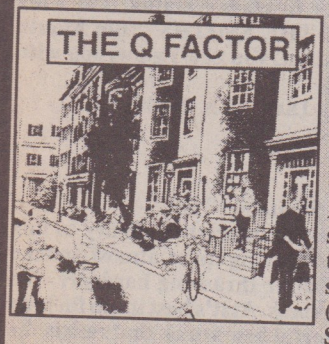
Second month in a row with a split EP for the Cincinnati-based PRAPARATION H, and for whatever reason, I got to review them both. I prefer last month's overall (w/CRIPPLE BASTARDS) - they seemed to have slightly more defined (for noisecore anyway!) songs that were tons more memorable. This is no slouch material, but that one was better. WADGE impressed me as well - 7 songs that were fast, frenzied and ferocious. (TM)
(R.S.R. Records c/o S. Gebner, Strabe des Friedens 45, 07819 Mittelpollnitz, GERMANY)

PREJUDICE - "Skufblunt" CD

Another five song CD for me this month. Guess the advantage to getting the short CDs is that if they're bad, there's less of them to suffer through. If you've not already guessed - this is among the mercifully short. Metallic hardcore without any of the spark required to rise above in this crowded genre. (TM)
(Division Records, PO Box 208, 1400 Yverdon 3, SWITZERLAND)

PROPAGANDHI - "Less Talk, More Rock" LP

Anthem type songs that will make you want to dance in the streets. Political lyrics that are intelligent and heartfelt, not contrived. Melodic in the best possible way. A damn fine record, spend your allowance. (JN)
(Fat Wreck Chords, PO Box 460144, San Francisco, CA 94146)



THE Q FACTOR - "Coffee Sucks" EP

Six songs on this record, all six totally energetic, with powerful lyrics, about selling out, doing the right thing, and the struggle against heartless totalitarianism. Kind of like OP IVY, kind of like LOS CANADIANS. Truly inspirational, songs to sing while riding your bike in downtown traffic. Fast and slow, and the singer is really passionate. (GS)
(Archibald Records, PO Box 420504, San Francisco, CA 94142)

QUADRAJETS - "I Wanna Do Everything To You/Goin' Down" 5"

Definitely my kind of music: raw, aggressive, melodic, traditional punk rock. The A-side is particularly good and really reminds me of late '70s/early '80s British punk (EATER/LURKERS), with a '60s garage influence thrown in. I applaud bands that can be catchy without being at all poppy. (KK)
(Sympathy)

RABAUKEN - "Deutschland" EP

Boring German Oi!, with songs that go on far too long. Too bad, as looking at this I figured I'd like it. It's German and has both "Oi" and a soccer ball on the pic sleeve. I was hoping to have a real dilemma on my hands: do I like it because it's catchy or dislike it because it's offensive and/or boring lyrically. No such luck. (KK)
(Dim Records, Postfach 1718, 96407 Coburg, GERMANY)

RADIOBAGDAD - "120 Years of Bakin'" CD

When I saw the "For legal info contact..." note on the inside I thought I instantly knew where this Florida band was headed, and there's a bit of the Fat/Epitaph generic tempo that surfaces through a catchy batch of 16 melodic slow and fast songs. But they're delivered with enough punk rock umph, delivered with earnest personal introspective lyrics and a touch of CRIMPSHRINE vocal gravel to make this stand way out from the wave of lame generic pop punk bands and add up to a pretty enjoyable listen. (KS)
(Friendly Cow Records, Schutzenstr. 217, 44147 Dortmund, GERMANY)

RECTIFY - "How We Feel" EP

I'm not sure what purpose is served by a straight edge moshcore band in Norway, but that's what we have here. The usual chugga-chugga guitars and lyrics about purity and about the fire will burn the guilt clean... Actually this is well put together and if you're into current Victory stuff you could do a lot worse than this - I just don't know how relevant it is. (AM)
(Crucial Response, Kaiserfeld 98, 46047 Oberhausen, GERMANY)

THE REMAINS - "A Session With..." LP

Back in the late '60s, I remember having dreams about finding a second REMAINS LP, which I never did because it never existed. So I settled for their amazing lone album and four 45s, one of the few American bands that were able to capture the same mixture of raw R&B and pop rock'n'roll that English bands like the early STONES, KINKS, BEATLES and YARDBIRDS did. After a mere 2-3 years of existence, they broke up unappreciated, a cult band. But amazingly, their LP was reissued as a double LP in '85, along with live tracks and their 45s, and a full live LP appeared as well soon after. Now, 30 years after they split, it's astounding that more vinyl keeps appearing. This platter includes 'live in studio' and rehearsal tracks (half of which were on the aforementioned reissues), and tho not mandatory (*find* that reissue 2xLP on Fan Club Records out of France), there's some special stuff ("I'm A Man") from Boston's long gone heroes mixed in with otherwise inferior takes of their own material. PS This is obviously not the current Japanese band of the same name. (TY)
(Sundazed Records, PO Box 85, Coxsackie, NY 12051)

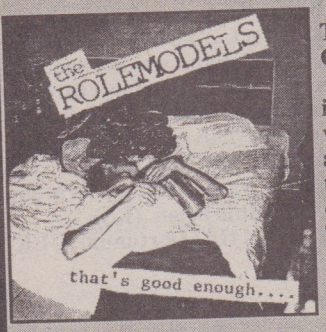
REVOLUCION X - "Politica y Esparcimiento" EP

Talk about ripping U.S.-controlled puppet country set-ups apart... REVOLUCION X does so viciously with political history of Mexico and beyond as a foundation to their songs. This is the old-style stuff that blazes and sounds like it could have been recorded 10 years ago in a squat in Italy. Everything's presented and sung in Spanish; everything is translated into English on the insert. Very cool. (KG)
(Lengua Armada Discos, 2340 W. 24th St, Chicago, IL 60608)

MUSIC REVIEWS

RIGHT TURN CLYDE - "And Out Come The Freeballin' Numb Nuts" LP

Hey, it's a little juvenile. But this is pretty fun pop punk that goes back and forth between sounding like real early JAWBREAKER and SICKO. It gets a little repetitious after a while. But it's real fun for the most part. (LH)
(Uptight Records, PO Box 30984, Corpus Christi, TX 78463-0984)



THE ROLEMODELS - "That's Good Enough" EP

This is fast, gritty pop-punk in THE VINDICTIVES/QUEERS vein. It's got some decent guitar parts and competent bass and drums, but the vocals never push it to the point of urgency. Let's hear more from THE ROLEMODELS. (BR)
(Jolly Ronnie Records, 1301 Custer Rd. 202-170, Plano, TX 75075)

DIE RUHRPOTTKANAKEN - "Die Barke Mit Der Gläsernen Fracht" LP

I know I'm liking this. No doubt. A pic of some crazy dude on the cover with an Evil Knievel motorcycle helmet and a belt of beer cans, peering through a beer bottle like it's a telescope - this may well end up being my favorite record ever. Fucking A, catchy, upbeat, German sing-a-long style punk rock. Brings a number of other great German bands to mind, including DIE TOTEN HOSEN - also from Düsseldorf? They've even got a guest kazoo player! Is it my imagination or does Düsseldorf seem to produce more than its fair share of these types of bands? (KK)
(Teenage Rebel Records, Gerresheimer Str 16, 40211 Düsseldorf, GERMANY)

RUPTURE - "Fuckumentary" Video

As I told Tim long after he gave this to me (I had conveniently ignored this under my name on the 'To Do' list) - I hate band videos. Few are the bands who have anything to say - and extremely few are the ones I want to watch saying it. These guys are no exception - while watching them do bong hits and try to explain their politics was amusing for a bit, it certainly didn't carry my attention span. I honestly have no idea why someone would bother making/distributing this. (TM)
(M.C.R. U.S., PO Box 17742, Covington, KY 41017)

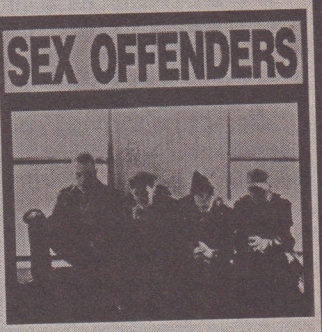
S.P.S. - "The Great Terasy Schweine" MCD

Certainly no abundance of information with this one - You get a CD and the track titles. Five song mini-CD - two songs ("Prachy" and "Mas Dost") rock in a mid-paced punk vein - the others seem so stylistically unsettled this one made it immediately into the 'Don't want to hear it again' bin. (TM)
(ANK, PO Box 2, Dubi 1417 01, CZECH REPUBLIC)

SCREAMING DAMNED FOSSILS - "Hardcore Japanese Cores" EP

A re-issue through M.C.R. on shiny red vinyl of this band's self-released 7". Above average, rudimentary Japanese thrash in a DON DON vein , with scowling vocals a la DEATHSIDE, metal breaks and enthusiastic choruses shouted in English. Recorded with really barebones sound quality, surely a blast live. (KS)
(M.C.R. Company, JAPAN)

SEX OFFENDERS/BREAKUPS - split EP



SEX OFFENDERS absolutely rock: faster paced, yet still melodic, punk rock with female vocals that have a sense of urgency that really sets them apart. Tim (Yes, THE Tim) thought it was NAKED AGGRESSION. BREAKUPS play faster paced, top rate, pop-punk. Two two-minute melodic gems. I honestly don't remember ever liking a split EP better than I like this one. This here is the lick, daddy-o, buy it. (KK)
(Woundup Records, PO Box 3695, Kansas City, KS, 66103)

SIXTEEN DELUXE - "Reactive/Kids In America"

I like this band enough that I bought the single without having heard it. It's way more pop than what we usually review here, but I'm glad it slipped through cause it's noisy pop, and I like the A side enough to be glad I bought it, although the less said about the B side the better! If you dislike BREEDERS and PIXIES you won't like this. (MC)
(Propeller, PO Box 3010, Austin, TX 78764)

16 FOREVER- "Too Much Too Late" CD

A re-issue of some stuff from this British band from the late 80's/early 90's. The reprints of reviews in the insert draws comparisons to THE BOYS and THE LURKERS. Well produced retro that is decent, but by no means classic considering the obvious influences. (RL)
(1+2 Records, Gloria Hatsuho 601, Nishi-shinjuku 7-6-5, Shinjuku-ku, Tokyo 160, JAPAN)

SLAPSHOT - "16 Valve Hate" CD

I had pretty much given up on this band, then along comes this new CD that measures up to the material on their first two albums. Aggressive mid-tempo hardcore with a street punk influence that's as lyrically outspoken as ever. The first three songs keep a steady pace, then on the fourth song, "Do What You Want", the energy kicks into high gear, elevating this to classic status. The only downside to this CD is the cover of THE SMITHS' "Big Mouth Strikes Again". Why!?! Other than that, you can't go wrong with this one. (MA)
(Taang! Records, 706 Pismo St., San Diego, CA 92109)

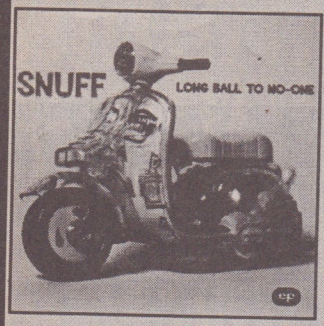
SLOWSIDEDOWN - "Impractical Strategies" EP

Much of 90's post hardcore has an interesting ability to mix different intensities, at one moment playing quiet almost spoken music then braking into crashing chaotic thrashing hardcore. It's strength can also be it's greatest weakness. At it's best it can fucking shake people up providing for a powerful new attack that resists the ease and safety of pre-approved sounds. At it's worst it just bores people in trying to impress them with junked up fancy song structure. The posthumous release of this Portland band offers the former. This gravely raw punk manages to have just the right mix of layered experimental guitar stuff and all out moments of jagged rythmns and strained chaos. The production rides on the edge of distortion and helps to pour across franticness of these songs. All this is complimented by thoughtful and heartfelt lyrics with song explanations. (MK)
(Excursion Records, PO Box 20224, Seattle, WA 98102)

MUSIC REVIEWS

SLUTS FOR HIRE - "The Happiest Band On Earth" CD
This blows! Musically, punk, not too shitty, but vocally god-fucking-awful! Quirky songs about quirky L.A. stuff, you know. Yak! (RY)
(Flipside, PO Box 60790, Pasadena CA 91116)

SNEDE - "Dressed To Swindle" CD
This is pretty good. Mostly straight-up punk and hardcore that's all pretty melodic with female vocals. Lyrics are mostly introverted and decent (if not hard to read on the lyric booklet). Not the strongest production, but still fun. (LH)
(Agoraphobic Record Syndicate, 719 John St.W, Listowel, ON, N4W1B6, CANADA)



SNUFF - "Long Ball To No-One" EP
This 4-song 7" has "Nick Northern" from the "Demmamussabebonk" LP and 3 other great SNUFF tunes that rock in the band's usual fashion except for the prominent horns or keyboards in them. That may explain why they were excluded from the LP release but they are good. This EP is definitely worth tracking down. (MM)
(Deceptive Records, The Sunday School, Rotary St., London, SE1 6LG, UK)

SPECIAL DUTIES - "Mutt/London Town"
A subtitle on the front of this record's sleeve says "'77 in '96" which could be an apt description of this band. They've been listening to their COCKSPARRER and ANTI NOWHERE LEAGUE records for sure, although the music is played slower and is more basic. The A side is about a woman who's "teasing me/not pleasing me". The flip is a about a woman being stalked and killed. (MM)

(One Stop Music, PO Box 184, Asford, Kent, TN24 O7S, UK)

SPLAT - "Kirsten Needs Lithium/The Day Everybody Painted Their Car Blue"
Pop punk with a little snot. Somewhere in between CRIMPSHRINE and BLINK. Not enough pop and/or not enough snot. It hasn't been a good month for seven inches. Just OK. (RL)
(No Clue Records, 3112 McDonald St., Miami, FL 33133)

SPUTNIC - "Jed Wants His Eggy Back" EP
This band proudly exclaims "It took us 3 and a half hours to record this..". I say if they did it in 2 hours this would have been one of the best records I've heard in a long time. Maybe they counted set up time. Anyway, this is cool, catchy, poppy punk. Simple, which is a definite plus, but with a good sense of humor and they look like such nice, wholesome boys on the back cover. (CK)
(Budford Records, 2 Oak Street Ext., Franklin, MA 02038)

STAIN - "This Is Planet Grot" EP
I don't understand. Both songs are about "Planet Grot" but nowhere is there even a little explanation of what "Planet Grot" is, nor are there any lyrics. Instead there's a whole xeroxed page of other reviews and interviews with your band. I wanna know what the concept of your little record is, but noooo. Sounds like early JAWBREAKER with British accents or maybe THE MEMBERS. Some advice: people who buy your record don't want to read reviews on the insert. Oh yeah, and they write "poetry" too. Oh, so funny. (FR)
(Stan Smith, PO Box 226, Barnet, EN5 5SS, UK)

STEP SISTER - "Shoeshine" EP
Hard boiled and heavy. I really dug this, 'specially the words. (Luck and sin and escaping yerself). Powerful and dark and noisy and bad. Rocks you out of that hard place. (AI)
(Red Hour Records, PO Box 44302, Cleveland, OH 44144)

STEVIE STILETTO - "Sister Maniac/Dreamin'"
STEVIE STILETTO offers up a nice sample from his new LP in "Sister Maniac" — it's fast, catchy three-chord punk with the great gravelly vocals he's well-known for, a solid track; but that doesn't prepare you for the killer cover of BLONDIE's chestnut — this blows away the great original by pumping up the speed and keeping all the hooks intact. The B-side isn't on the LP, so I guess you'll have to divert a portion of your money to... (SS)
(Attitude Records, 2071 Emerson St #16, Jacksonville, FL 32207)

STEVIE STILETTO - "An American Asshole" CD
This is actually pretty decent. Sorta glam punk that reminds me of middle period REDD KROSS without being so bubblegum. Lots of catchy tunes and throaty vocals. Lyrics are your basic critique of suburban America and are usually pretty decent. (LH)
(Attitude Records, 2071 Emerson #16, Jacksonville, FL 32207)

STORMWATCH - "At War With Peace" EP
Where to start. I gave this band what sounded like a good review last month. After hearing this release, my opinion has changed considerably. Musically, this release is fairly boring mid-tempo oi. Lyrically and politically these right-wing kooks from Delaware embody everything I hate about skinheads and the oi scene. A really pathetic release. (RM)
(Dim Records, U. Gropmann, PO Box 1718, 96407 Coburg, GERMANY)

STROHSÄCKE - "Disco Mädchen" EP
Fast paced German thrash style punk with throaty vocals and the occasional group chorus. Good quality, well played and all that, but nothing remarkable about it. (KK)
(C. Köppe, Postlagernd, PA 34, Boxhagener Str III, 10245 Berlin, GERMANY)

THE STRUGGLE BUGGIES - "One Of Those Days" EP
The first song sounds like a pop band trying to sound a little more punk than they actually are. The music is fairly catchy mid-tempo stuff but the vocals and the production are so lackluster that they pretty much suck out any energy these songs may have had. These guys are friends of RANCID so I hope I don't get my ass kicked. (PC)
(Slave 1 Records, 4009 Linden St. #6, Oakland, CA 94608)

MUSIC REVIEWS

STRYCHNINE - "Fucked Up Inside" EP

If, like me, you nearly cried when you heard POISON IDEA broke up, relax because STRYCHNINE is here to carry the torch of pissed off, whiskey swilling hardcore. This shit rages."Kings Of Punk" era POISON IDEA with fast songs, heavy guitars and a singer who sounds as if he's about to cough up his liver. Four originals and if anyone can cover "A.A.", it's these guys. (RM)
($3 ppd: Reform Records, PO Box 480931, Denver, CO 80248)

THE STUNTMEN - "Tune You Out" CD

This is OK, I guess. The first time I listened to it I thought "generic, pop crud". With repeated listenings it's grown on me a bit. Total FACE TO FACE/BAD RELIGION pop-punk, the singer sounds just like Gregg what's his fuck, that's proficient but far from great. (RM)
(Black Hole Records, 12 W. Willow Grove Ave., Box 130, Philadelphia, PA 19118)

SUBWAY SECT - "Ambition" EP

Vic Godard sounded so BOWIE on this single, originally released by Rough Trade in 1978. Cool pop punk that's still fun to listen to some 18 years later. The flip side offers an alternate take of "Ambition" plus one other, but the sound is so murky, as if the tape was run over by a truck or something. (EC)
(Overground PO Box 1NW, Newcastle Upon Tyne, NE99 1NW, ENGLAND)

SWAGGER - CDEP

This seven song disc's highlight is the cover SWAGGER does of the Mary Tyler Moore show's theme song. The rest of the songs "rock out dude™" with lots of overplayed guitar scales and a singer that goes "Oww". (MM)
(Daniel Sussman, 6 Upton St., Cambridge, MA 02139)

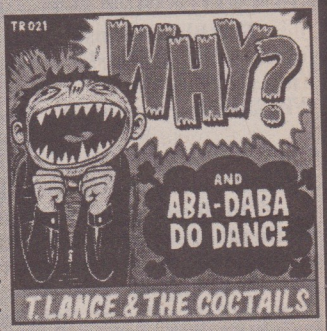
SWANKY'S - "Last Punk Show 1989" LP

Clue in real fast that the SWANKY'S were one of the best Japanese punk bands ever. Totally dorky pop songs filtered through DISORDER/CHAOS U.K.-ish super-distortion and whacked out cutesy vocals and totally silly lyrics. This live recording catches them in their later total mid-tempo pop sound and these ten songs are hindered by mediocre-at-best sound quality—the flip side is two longer so-so songs at 45 RPM. Their "Live In NYC" double CD is a better bet for a live recording, their "Hero Best of Swanky's" LP is essential listening, and this disc is for fans. (KS)
(Kings World Records, JAPAN)

SWINGIN' UTTERS - "More Scared" CD

A comp of all the pre "Streets" stuff minus a couple single tracks, but plus a couple of unreleased tracks. One of the these unreleased tunes "Politician" being quite a catchy gem. Basically, a must from the best punk rock band from the Bay Area these days. UTTERS "The Early Years" in one convenient package. (RL)
(Side One, 6201 Sunset Bled #211, Hollywood, CA 90028)

T. LANCE & THE COCKTAILS - "Why?/Aba-Daba-Do Dance"



The A side is good enough, a decent cover of the DIRTY WURDS' sixties classic, but it's the B side that makes this debut a classic. The song (apparently also a cover, don't know who by) is such a simple catchy tune, basically SANDY NELSON drums with geeky but cool r&b type vocals over the top occasionally, mainly a call-and-response thing that will turn the grumpiest mood into a laugh-a-thon in just one listening. Excellent tonic for what ails you. (TY)
(Telstar Records, PO Box 1123, Hoboken, NJ 07030)

TEEN IDOLS - "Let's Make Noise" EP

Hey. Cool. Six songs that just plain rock. With all the right kind of pop ingredients—early DESCENDENTS, SCREECHING WEASEL, a little early ZERO BOYS, great production, and damn good songs. My only complaint: not enough of the awesome female backing vocals! (PC)
(House O' Pain, PO Box 120861, Nashville, TN 37212)

THENCEFORWARD - "Winner" EP

Pretty damn aggressive punk that kind of has a leaning toward a heavy S.E. sound, but only in a few places in some songs, not in a catch-all sort of way. The vocals seethe. There's a good flag-burning song. (KG)
(Phyte, PO Box 14228, Santa Barbara, CA 93107)

TOE-TO-TOE - "No Gods" EP

When I saw this EP I was really into their rip-off of the LONSDALE boxing equipment logo, but fortunately was impressed by their music too. Great hardcore that pretty much rages in an early NY style that occasionally digresses into a NY "mosh" (I hate that word) thang but for the most part rages. It has a very YOUTH OF TODAY feel especially in the vocals without the tired Straight Edge lyrics altho I won't give them that much credit in the lyrics dept. with song titles like: "You Hate", "Lies at Six" etc. (EY)
(Kangaroo Records, Middenweg 13, 1098 AA Amsterdam, HOLLAND)

TORTURE KITTY - "The Kid With The Crazy Eyes" EP

Fast, tight, melodic hardcore from Knoxville, Tennessee. Sure, it's simplistic, but it's well played and powerful, with good vocals and funny lyrics, No doubt this band is an energetic live experience. Worth checking out. (AM)
(House O' Pain, PO Box 120861, Nashville, TN 37212)

MUSIC REVIEWS

TRIBE 8 - "Snarkism" LP

This LP has all the hits from TRIBE 8's live shows. There's no one like TRIBE 8 in terms of humor and aggression, but this record, musically, is different, better, varied. TRIBE 8 have always been raucous and crude, and now they play emo and melodic, too. "A Sad Poem," while completely tongue in cheek, is really a pretty song. People who can't understand the hilarious lyrics will think of RED EMMA from the "State Of The Union" compilation. "Wrong Bathroom" had me laughing out loud. What punk girl hasn't been asked, "Hey, are yew a gurl or a boy?" by some hick? Excellent punk rock. TRIBE 8 will overthrow the patriarchy with a chainsaw and a smile. (GS)
(Alternative Tentacles, PO Box 419092, San Francisco, CA 94141)

22 JACKS - "Swallow" EP

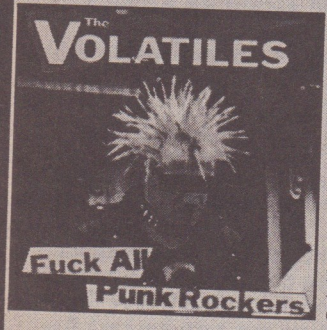
I was about to say that this reminds me of the better moments of WAX (who I was really into). That's when I looked at the liner notes and realized that this band features WAX's old singer. Great melodic punk that bridges gaps between better ALL stuff and UK '77 style stuff. "So Now You Know" is especially great. (LH)
(BYO, PO Box 67A64, Los Angeles, CA 90067)

THE UNINVITED - "I Turned Into A Snake" EP

I think these guys want to be a surf band but they fucked up and sound like a really good garage band with cool fuzzed-echo guitars and ssssnarly-type singing. I see a future for them as the Italian MAKERS if they keep it up... if that's what they want to be. The cover is lovely black and white. OK. (RW)
(For Monsters Records, Via Monte Mixi 11/a, 09126 Caligari, ITALY)

THE UNINVITED - "Surfin' And Trashin'" LP

With this collection of well-worn riffs and fairly bland presentations, I think this band would be better titled "THE UNINSPIRED". Nothing too blatantly stupid here, but nothing too creative, either. Registers a perfect "Zero" on my patented "Foot-tap-o-meter". Cookie-cutter Italian "Surf" and "Trash-rock" snooze-a-billy. (CH)
(For Monsters Records, Via Monte Mixi 11/a, 09126 Cagliari, ITALY)



THE VOLATILES - "Fuck All Punk Rockers" EP

Took me two listens, but I'm now convinced that this is an exceedingly clever record. Bitter politically motivated songs which mange to steer away from simplistic lefty propaganda and the usual sloganeering which passes for punk politics. Oh yeah, the music's pretty rockin' too, catchy, hooky nicely combining elements of HC, melody, and C&W. (LD)
(Rocco, PO Box 14781, Chicago, IL 60614-0781)

THE VON ZIPPERS - "Mighty Red Baron" EP

Well, they're not THE MUMMIES. But they do have an organ. This record is a weird amalgam of stuff. The cover is an imitation "Big Daddy" Ed Roth drawing, the B-side is fifty percent lifted from "The Batman Theme," and there's already a band called VON ZIPPER. Aside from these inevitable comparisons, it's still an okay record but not as fast or hooky as I prefer. For people who think surf is too clean, this is for you. (GS)
(Roto-Flex, PO Box 64252, Calgary, AB, T2K 6J1, CANADA)

WANDA CHROME AND THE LEATHER PHARAOHS - "Eleven The Hard Way" LP

Milwaukee band, probably big shots in their own scene. All live, with the inevitable sloppiness of a live show, but that's cool. I enjoyed some of this a good deal, I'd recommend the songs "When You Loose", "Pig", and "Slow Death" wholeheartedly, while I found others to be badly written, and pretty dumb lyrically. What bugged me the most though, was this horrible and never-ending tribute to BO DIDDLEY that turns into a ridiculous medley. Odes are just plain retarded. There's some great guitar playing, real MC5ish, but it didn't really make this worthwhile overall. (RY)
(Splunge Records, PO Box 71227, Milwaukee, WI 53211)

WESTON - "Got Beat Up" CD

What we have here is a hearty dose of WESTON's pop punk whip ass. A totally strong follow-up to their great debut. A giant step above our East Bay and the wanna-be East Bay combos. Improved on every level from the pop punk ditties ("Heather Lewis" and the 35 second long title track) to the pure pop of "Your Summer Dresses Bore Me". Lyrically the emphasis is on unrequited love interests and the ever so popular crushes. You know, real world type stuff. Geeks stand up and be heard! Totally killer! (RL)
(Go Kart, PO Box 20, Prince Street Stn, New York, NY 10012)

WIG HAT - "Stupid Guitar" EP

Lousy emo-crap. Not even very good for what it is, pop-punk and vocals that border on metalish, singing lesson type, high pitched, open-throating. Ya lost me, or, I should say, I've never been to that sniveling side of town. (RY)
(Wind Biscuit Records, PO Box 210, New York, NY 10276-0210)

WRESTLING CRIME MASTER - "Blow Out" EP

Wound up Japanese hardcore with an East Coast influence. The pace is moderately fast with catchy rhythms that are equally aggressive, packing a serious wallop that could leave a concussion. The guitars have a gritty chainsaw sound that makes this an attention grabber. Many bands try for a sound like this but fail, these guys pull it off with ease. Excellent. (MA)
(NAT Records, Sinmei Building 2F, 7-33, Nishi - Shinjuku 7, Shinjuku, Tokyo 160, JAPAN)

YOUTH BRIGADE - "To Sell The Truth" CD

Let's face it, they're never going to make another "Sound And Fury", so I'm not even going to compare this to that record. They've been around the block, but they're still punting the same brand of speedy, poppy hardcore with anthemic choruses and earnest vocals. I didn't hear their last LP, but to be honest I was expecting this one to suck, for them to be has-beens or whatever, but I was pleasantly surprised. Not blown away, but surprised. They still have what it takes to at least write a bunch of catchy songs. (AM)
(BYO Records, PO Box 67464, Los Angeles, CA 90067)

V/A - "A Tribute To The Patareni" LP

Just spent several minutes trying to figure out *why* someone would do this. Turns out they spent some time back in 1994 compiling a tribute record to PATARENI. Umm.. okay. 23 Bands, the most notable being BEYOND DESCRIPTION, CRIPPLE BASTARDS, ROT and SCRAWL. I guess if you're a big PATARENI fan, this would mean something to you. I hate tribute records. (TM)
(Falsanja Kol'ko's, Davor Koozoman, Tuskanova 26, 10000 Zagreb, CROATIA)

MUSIC REVIEWS

V/A - "American Voter #3" EP

This little 7" pie comes with the zine American Voter from Montana. There are 6 slices in all. YANKEE WUSS, WITCH THROTTLE GUSH, SON OF LEADFOOT, BOMF, AND 2 songs by FOSTER FRIENDS. YANKEE WUSS are the cream of the crop reminding me at times of CAPITALIST CAUSALITIES. Their song was good, but not strong enough to carry the comp. The rest was disposable at best. (RC)
($4 ppd: American Voter, PO Box 1593, Billings, MT 59103)

V/A - "Angst" CD

A compilation CD which comes with issue #22 of the German zine *Ox*. Twenty nine bands in all they cover the punk musical spectrum completely, bands include: APEMEN, BLANKS 77, S.F.A, FUNERAL ORATION, RICHIES, BAMBIX, RADICAL DEVELOPMENT, 88 FINGERS LOUIE, and MALFUNCTION. (LD)
(Ox Fanzine, PO Box 143445, 45264 Essen, GERMANY)

V/A - "Astral Angora" EP

Retro bands with female vocals. HELEN LOVE is new wave and sound like they could be on a John Hughes movie soundtrack - with clapping, keyboards, and I could swear I hear a tambourine. AVOCADO BABY employ a xylophone. Fans of Kill Rock Stars should enjoy this. (JN)
(NaNa Records, no address, UK)

V/A - "Blindspot" CD

This cheapo CD is intended as a sampler of everything the DIY distributor 'Blindspot' is currently tossing around, and it covers a lot of ground, everything from crusty grind to sloppy hate punk to metronomic indie poo to worthless emo whining. It's all here, 33 bands in all. The big names include ASSUCK, MAN OR ASTRO-MAN?, INTEGRITY, AGAINST ALL AUTHORITY, both GUS's and SPARKMARKER. It's actually a really useful way to get a clue about a wide range of stuff out there. Gorge. (RW)
($3.00 ppd: Blindspot Mailorder, PO Box 14636, Gainesville, FL 32604-4636)

V/A - "Bringing It Back Vol. 1" EP

Here are four really well done songs, one each by OUTSPOKEN, IGNITE, BLACKSPOT and REMAIN. The sound quality rules, and, unlike many compilations, these bands sound pretty good together. Look for it if you're a fan of any one of these bands. No insert? (KG)
(Ammunition Records, PO Box 461, Bellflower, CA 90707)

V/A - "Chaos U.S.A." CD

This is a comp of SoCal bands, ranging from punk to crust. At first this starts off slow, but picks up the past soon after. A few tracks are live (ADZ and NAKED AGGRESSION), while the rest were done in the studio, varying in sound quality. Standout tracks came from ORGANIZED CRIME, DIVISIA, RAUNCH, LITMUS GREEN and UXA. (MA)
(Saint Thomas Records, PO Box 7427, Orange, CA 92613)

V/A - "Hopeless" flexi

FALLING SICKNESS and NOBODYS are featured on this flexi that comes with the latest issue of *Rational Inquirer*. FALLING SICKNESS are pretty cool punk rock with a bratty, semi-annoying singer and a tinge of ska. NOBODYS sound more like THE RAMONES with Fat Mike singing, which may sound miserable (even to me as I read this back), but I actually like it. I look forward to hearing more from these bands. (CK)
(Hopeless Records)

V/A - "Kangaroo Vs Wicked Witch" EP

A cool international compilation put together by the fine folks at Kangaroo and Wicked Witch Records. Bands include: LÄRM, TOE-TO-TOE, HUMAN ALERT, BEYOND DESCRIPTION, BLITZ BABIES, AFTERMATH and THE EAT (yes *that* THE EAT). You like blazing hardcore? Then this here comp is right up your alley, so pick one up today. (LD)
(Wicked Witch, PO Box 3835, 1001 AP Amsterdam, HOLLAND)

V/A - "Last Great American Sideshow" EP

THE DREAD are fast, driving and will pump you up bigger than Schwarzenneger. GOD SQUAD are funky punk and I don't mean smelly. They got *soul*, man. You'll dance, you'll laugh, you'll shed more tears than Oral Roberts. Great fuckin' mini-comp. (AI)
(Six Weeks Records, 2262 Knolls Hill Cr, Santa Rosa, CA 95405)

V/A - "Pogo 'til Orgasm" LP

Four bands share this deafening compilation LP: WORHATS (raw, fast punk with a HC edge, none too memorable); LOKALVERBOT (fast, anthemic, fairly tight political punk); BARBIE BITCHES (like late-period TERVEET KADET, only slower); and SIXTEEN EYES (the catchiest of the bunch, boppin' three- and four-chord punk with interesting choruses and abrasive vocals). Loud and aggressive — and each track sounds live-in-studio. (SS)
(Attack Records, Postfach 350541, 10214 Berlin, GERMANY)

V/A - "Respect Due" EP

Respect due? To who, and for what? Certainly not these bands. This compilation sucks straight through. INTENT TO INJURE do a terrible cover of BLACK FLAG's "Depression". Unless you can do a cover better than the original, you shouldn't even bother. TIME'S EXPIRED follow up with a lame song that has that clean cut metal jock flavor. LOCKDOWN really slow things down with "Maintain", which has zero energy. Really boring. TEMPERANCE close this abysmal affair with their pretentious lite-core, "What Must Be". This record's a four time loser. (MA)
(Brick Records, PO Box 364, Flagstaff, AZ 86002-0364)

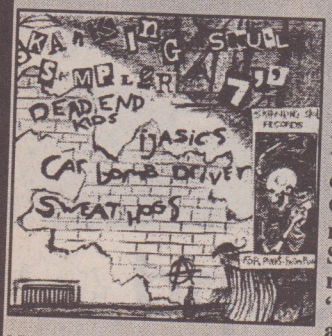
V/A - "Rumble At The Tracks" EP

Punks against the Mods - it's a rumble in Oakland tonight. LINK 80 are ska-punk, sorta SPECIALS and OP IVYish with cool brass as a bonus. Fast and jumpy and classy. SUBINCISION is dirtier, nastier, thrashier. Fast strong punk, you know the score. I dunno boys, it's a toss up. Guess yer gonna have to settle it in the streets. (AI)
(Switchblade Records, PO Box 8124, Emeryville, CA 94662-8124)

MUSIC REVIEWS

V/A - "Shut Your Face! Vol. 2" EP

Mother o' snakes, as if it ain't bad enough that there are more instreemental bands than saints in Gawd's own hivven, someone has to inkerrige vocal bands to try thayur hands at the much-abused form, resulting in a buncha "mountain rock" and "freedom rock" myuzishan ship even worse than vocals would probably sit (with th' exception o' the PHANTOM CREEPS, who are more conversant wi' the genre but not much more than perfunctory). (DD)
(No Lie, 502 Onion St., Austin, TX 78702)



V/A - "Skanking Skull Sampler" EP

Collaborative collection of four bands (DEAD END KIDS, SWEAT HOGS, CAR BOMB DRIVER, IJASICS) from Florida who all play solid '80s melodic hardcore in the DESCENDENTS/7 SECONDS grey area replete with choruses and "whoa-oh's". The SWEAT HOGS have a anti-sexism rant about guys who go around "Fucking somebody's girl" (Uhhh....) and CAR BOMB DRIVER's "Dead Nude Girl", despite the "River's Edge" references, is irresponsible fuel for idiots. But it's the "Skanking Skull sampler", and it couldn't be more 'Eighties' unless Dale Bozzio turned up for guest vocals. (KS)
(Skanking Skull Records, 918 Jacaranda Dr., Lady Lake, FL 32159)

V/A - "Suburban Voice #38" EP

This 7" comes (as you might expect) with issue 38 of *Suburban Voice* zine, and, unlike most giveaway records, totally rocks. SHOWCASE SHOWDOWN, RHYTHM COLLISION and HELLBENDER all bust forth some seriously powerful and intense punk. In particular I liked the snotty, Lydonesque vocals on the SHOWDOWN track, but I have to say I'm very impressed with this. I'm sure the zine rules too. (AM)
($4 ppd: Suburban Voice, PO Box 2746, Lynn, MA 01903)

V/A - "The Bittersweet Series Volume 4" CD

Actually, this is a double CD. The first disc is THE JIMMIES who I like a lot. great melodic '77 style punk much in the vein of THE SWINGIN' UTTERS. All six songs here are good. The second CD features the WEAKLINGS. Nine tracks of great old punk stuff that reminds me of a mixture of THE HEARTBREAKERS or THE ZERO BOYS. Rockin', dude. (LH)
(Bittersweet Records, 920 Broadway #1403, New York, NY 10010)

V/A - "Oi! The New Breed" LP

These are the best type of comps, the ones that only have a couple of bands doing a couple songs each rather than 20 bands doing one song each. In this case the cream of new British skin bands (except BRAINDANCE) contribute 4 songs each making this one hell of a deal to us Oi! fans. Starting off the comp with a bang is the mighty BOISTEROUS who contribute the best songs on the comp. from the upbeat opening tune "Just Havin' Fun", the catchy tune "Johnnie's Home" to the sweeping anthem "Don't Get Caught", these tunes alone make the comp worth getting. PRESSURE 28 on the flip side was also overall great with their COCKSPARRER sound alike vocalist. ARGY BARGY turned up a some good numbers too especially "What Are You Fighting For". While ANOTHER MAN'S POISON whose previous records I liked just didn't cut it here. Overall a great value for your working class dollars. (EY)
(Step-1, PO Box 21, Tenterden, Kent, TN30 7ZZ, ENGLAND)

V/A - "The East Side Sound 1957-1967" LP

Great selection of vocals and instros, familiar and less-known, R&B, garage etc from East L.A. Hands down party record of the month even (maybe especially) if your idea of a party (like mine) is reading Mad Comics on Saturday night because you're screening your calls and nobody waits for the beep. Hey, I love my life (thanks to records like this and Wally Wood)! (DD)
(Telstar, PO Box 1123, Hoboken, NJ 07030)

V/A - "The Smoking Collection" EP

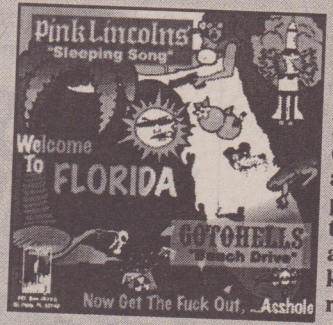
A buncha bands from SoCal ride the tidal wave of surfish punk. SMUT PEDDLERS and BOOKMOBILE do a slow three-chord deep sea crawl, 98 MUTE and FISHSTICKS thrash and gnash around. BALLGAGGER is cool and bratty. Allllll right. (AI)
(Theologian Records, PO Box 1070, Hermosa Beach, CA 90254)

V/A - "Tinpot Island" EP

A good lineup of UK punk bands with TRAVIS CUT, BREAKER, The SHREDS, and GINK. Sure it's been done before, but it's solid music, and TRAVIS CUT in particular is a bad I hope to hear more from. (MC)
(Potential Ashtray, 110 Oxford Road High Wycombe, Bucks HP11 2DN, UK)

V/A - "Uppsala Crust" EP

Road rash, salt infest burn wounds couldn't cause more pain. Like picking broken glass from your eyes. Ultra fast crustie infested music. 10 bands 15 songs. The long version of Slapaham's "Son Of Blleeeeaaauuurrrrgghhh!". Grace the lord with ABUSE, DISHONEST, HARASS, TIME SQUARE PREACHERS and DOWNWARD SPIRAL. Nasty ass crunch thrash, the grind that makes you blind. Not like the sissy California power violence that all the rich kids seem to proclaim as their own music. (SM)
(Your Own Jailer, PB Vag 14, 75649 Uppsala, SWEDEN)



V/A - "Welcome To Florida..." EP

A swell four band sampler featuring two Stiff Pole bands (PINK LINCOLNS and GOTOHELLS) and two Far Out bands (AGAINST ALL AUTHORITY and THE CRUMBS). AAA play super catchy punk ska, and hold the title of being the only ska band I actually like. THE CRUMBS are killer '77 style punk, their track rocks like crazy. PINK LINCOLNS continue with their usual snotty old man fare., and the GOTOHELLS track is another blazer as well. All four songs are however previously released - which is my only complaint. Definitely check this out! (LD)
(Stiff Pole, PO Box 20721, St. Pete, FL 33742)

V/A - "Yo Hablo" EP

Martin from LOS CRUDOS has put together this excellent compilation of now deceased bands. The record is a benefit for a battered Latina women's shelter. Bands include COPOUT, ANIMAL FARM, ARMA CONTRA ARMA, HAYMARKET, JARA, ASSFACTOR 4, and SPITBOY. Well worth checking out. (MK)
(Lengua Armada c/o Martin, 2340 W. 24th St., Chicago, IL 60608)

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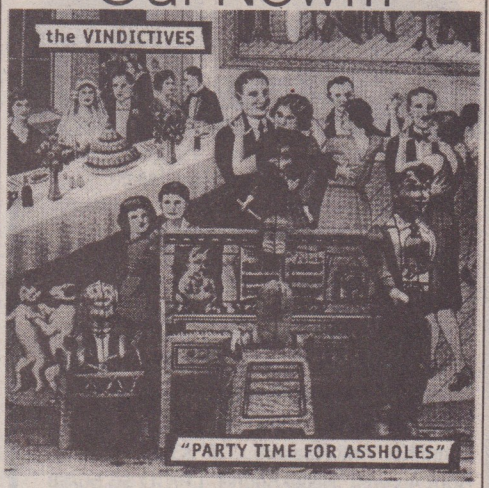

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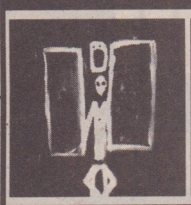

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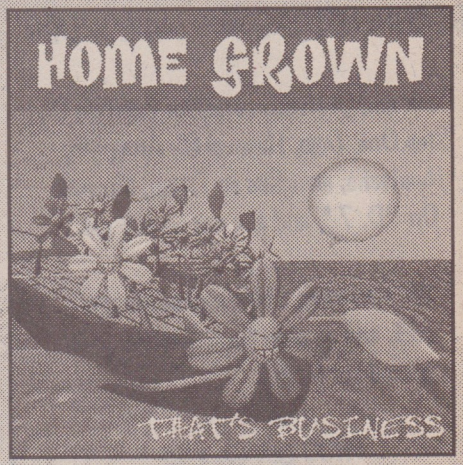

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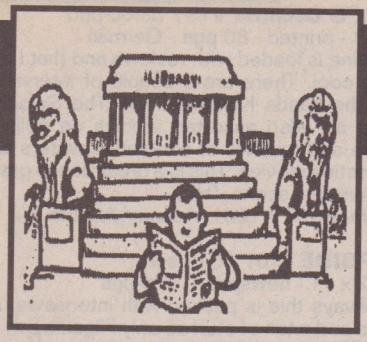


BETWEEN THE LIONS

Reviews by: (MA) Matt Average, (SC) Slaugh C, (JB) Jodi B Feldman, (MD) Mikel Delgado, (GF) Gardner Fusuhara, (LH) Lance Hahn, (HH) Harald Hartmann, (JX) Jux, (MJ) Mary Jane Weatherbee, (TM) Timojhen Mark, (AM) Allan McNaughton, (JM) Jeff Mason, (JP) Josh Petrin, (KQ) Kim Quality, (JR) Jeff Random, (CS) Chris Snak, (JW) Joe Whiting. *Specific criticisms aside, it should be understood that any independent release deserves credit for all the work and money going into it.*

Just a quick reminder, when you send in your zine for review please include the following information: number of pages, method of printing, and the price. This will help us and you. We will not review mainstream rock magazines, even in the guise of 'zines (like a few majors are attempting to pull off), poetry, swim suit magazines, hippy new age politics, etc. The scope of coverage isn't as narrow as it sounds, but you have to draw the line somewhere. Believe it or not, this isn't an easy job deciding what gets reviewed or listed and altogether rejected. Consistency is impossible in a situation like this. Thanks, Matt Average

ACTIVE PHASE #1 $?
5 1/2 x 8 1/2 - copied - 44 pgs
A very good zine from Slovenia, lots of interviews, political articles, and reviews. Scene reports from Belgium and Tokyo, squatting in Slovenia, and a story about hitch-hiking to Amsterdam. (JW)
Tomaz Horvat / Jurciceva Ul. 14 / 69240 Ljutomer / Slovenia

AMERICAN VOTER #3 / $4 ppd
7 x 7 - printed - 56 pgs
This comes with a 7" comp (see record reviews). The zine component is mostly pretty cool collage-y art, leaning towards the "photo of Newt Gingritch with funny stuff written on his head in press-on letters" style. There are a few stories in here as well, including the odd show review. Overall, the art style is pretty rad, and one that I haven't seen in a while. The super bonus was a wanted poster thing for Sammy Town (of Fang). Weird. Anyway, well worth $4, especially if the record is any good. There just isn't much art like this in punk anymore, and that's too bad. (CS)
PO Box 1593 / Billings, MT 59103

ATR #1 / $1 ppd
5 1/2 x 8 1/2 - copied - 80 pgs
Well, this is a political zine with sections devoted to language, economics, music, film and TV. Heavily influenced by the situationists, lots of theory and examinations of where punk fits into/outside of dominant culture, what it means to be a revolutionary, etc. Some of the ideas might be okay, but it's bogged down in heavy, academic ligusistic gymnastics most of the time. That makes it just too inaccessible for most folks, and it's elitist. Comes with pamphlet about what people are like at gigs. (MJ)
Eric Boehme / 2634 N. Fairfield #2 / Chicago, IL 60647

AUNT FRANNE #3 / $1 + stamp ppd
8 1/2 x 11 - copied - 40 pgs
A queer girl zine with a sort of interview with Ben Weasel, a review of the Queer Punk festival in Chicago, book reviews, bit on a cool mail-order, record reviews and some cool opinions as well as info on menstrual sponge. Messy chaotic punk style with a lot of energy. Stupid and dodgy back cover. (MJ)
PO Box 523 / Stratford, NJ 08084

AVERSION #3 / $2.00 ppd
This issue contains articles form Jen Angel (Fucktooth), Bob Conrad (Second Guess), Dan Halligan (10 Things Jesus Wants You To Know), Icki (Sty Zine), Eric Mast (Thumb) and Jamie Kennard (Canvas). A veritable plethora of zine-makers with the added attraction of Mr. George Tabb and The Smugglers. Well written stuff that looks to just get better with age. (SC)
Don Waters / Skidmore College / 815 N. Broadway / Saratoga Springs, NY 12866

BAD GRAMMER #3 / $1 ppd
5 1/2 x 8 1/2 - copied - 36 pgs
Hey, Jenny seems like a nice enough person with good intentions. In fact, a lot of this is kinda fun. Interview with Sicko and her list of Top 5 Sexy Guys (strangely dominated by MTX members). But I would suggest she read an alternative history of the Civil War before she writes about it again. (LH)
54 Stewart Pl / Fanwood, NJ 07023

BAINST #2 / $2.00 ppd
8 1/8 x 10 3/4 - copied (color cover) - 28 pgs
Man, all those little bits of people's lives that you see or hear everyday can really start to get to you, as we find out in *Domination*, the last comic in Bainst. A book of comics by one F.C. Brandt gives us a couple of different drawing styles, and one really great take-off of Calvin and Hobbes (with Chomsky and Mailer). Looks great, tastes good. (KQ)
1699 Broderick St. #4 / San Francisco, CA 94115

BLACK CLOUD OF DOOM #4/ **I HATE YOU** #5 / 2 stamps
4 1/4 x 7 - copied - 52 pgs
Black Cloud Of Doom was once called Sign On The Dotted Line, but the editor decided to change the name to one that fits his outlook on life. This half of the split has articles on anime and manga, which is pretty interesting and informative. The interviews are with Lack Of Interest, and The Fanatics, along with reviews and a few opinions. I Hate You consists of of opinions and facts of abuse, rape, etc. Also has an article on an attempt to reclaim a squat. This didn't do much for me, except leave me with a heavy feeling. (MA)
Sean / BNCODLOMH / 30 Columbus Ave. / Edison, NJ 08817-5260

BOOK YOUR OWN FUCKING LIFE #5 / $3.00 ppd
8 1/2 x 11 - newsprint (2 color cover) - 144 pgs
While it's probably self serving to review something Maximum helped put out, I've been given the task. Umm... what can I say? It's listings of a lot of things. I guess the thing I found unfortunate was the amount of stuff missing - it's too bad the entire project can be somewhat compromised by people's non-involvement. Obviously worth having, even being incomplete. (TM)
Bleeding Heart Collective, 4728 Spruce St, Box 354, Philadelphia, PA 19139

CENSOR THIS #5 / $2 ppd
8 1/2 x 11 - copied - 64 pgs
Oh, I don't know. This isn't really my kind of thing. It features The Vandals, Spent Idols, Boris The Sprinkler and Zoinks. Poorly written, sloppy, dumb cartoons and really long... (LH)
PO Box 4312 / Sunland, CA 91041

CHILDREN IN A JAR #3 /free + 2 stamps
7 x 8 1/2 - copied - 24 pgs
This is basically a music zine with interviews and reviews. On the interview side, you have Brother Inferior, Naked Aggression and Ray Hill, which is very interesting. And finally you have a few record and zine reviews. Not a lot here, but worth the price. (JX)
17138 Faring / Houston, TX 77049

COMETBUS #36 / $2.50 ppd
5 x 8 1/2 - copied - 84 pgs
Aaron goes to Europe and does his stuff. If you have yet to read this, do so. If you have you already know what the deal is. (SC)
BBT / PO Box 4279 / Berkeley, CA 94704

COMFORT #4 / $1 + 2 stamps
5 x 8 1/2 - copied - 60 pgs
This issue contains articles form Jen Angel (Fucktooth), Bob Conrad (Second Guess), Dan Halligan (10 Things Jesus Wants You To Know), Icki (Sty Zine), Eric Mast (Thumb) and Jamie Kennard (Canvas). A veritable plethora of zine-makers with the added attraction of Mr. George Tabb and The Smugglers. Well written stuff that looks to just get better with age. (SC)
Don Waters / Skidmore College / 815 N. Broadway / Saratoga Springs, NY 12866

CONTROPOTERE SKINHEAD #3 / $2.00 ppd
11 x 8 1/2 - copied - 12 pgs - Italian
This small zine is put out by a squat that puts on shows and sells DIY material. The zine is hardcore anti-racist/anti-fascist. There are articles on SHARP, Chiapas, and the Red Barricades. If you're totally cool and visiting Italy check out this squat. (HH)
Silvietta & Roberto Bossi / Vico Della Rosa / 16123 Genova / Italy

COOL BEANS #5 $6.00
8 1/2 x 11 - offset - 60 pgs
This is great, expensive, but really well done. Excellent interviews with The Rhythm Pigs, Kathy McCarty, Gary Floyd, and Three Day Stubble. A piece by Aaron Cometbus, about his band breaking up on tour along with various reviews and a few other articles and stories round it out. Comes with a CD compilation and a fancy glossy cover. (JW)
3181 Mission # 113 / San Francisco CA 94110

CURES FOR IMAGINARY DISEASES #1 / $3 ppd
5 1/2 x 8 1/2 - copied - 48 pgs
Friendly little zine from Australia. Interviews with All You Can Eat, Lawnsmell, Craw, Frenzal Bomb, and Providence. Some editorials on vegetarianism and one on East Timor round this out well. (GF)
77 Roseneath St. / Clifton Hill, Vic. 3068 / Australia

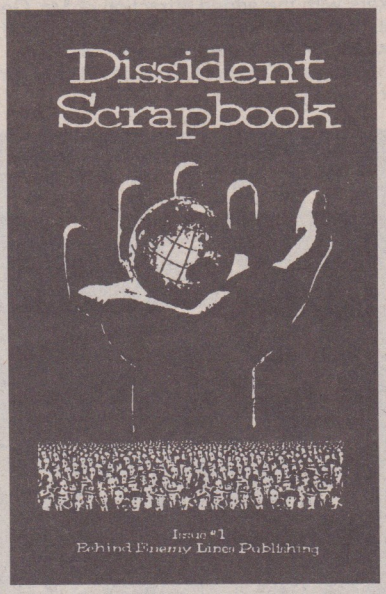
THE DEGRADER #1 / $1 ppd
8 1/2 x 11 - copied - 26 pgs
This is a nice little thrown together zine with lots of little rants and reprints of lyrics that the editor loves. Also interviews with Screw 32, Rhythm Collision and Das Klown. (LH)
Chris Kane / 104 Martin St. / Douglas, MA 01516-2318

DESTROY BABYLON #3 / $3.00 ppd
8 1/2 x 11 - printed - 80 pgs
Yeah, destroy Babylon and replace it with your perfect fucking world. I plan to be on the first outward-bound rocket to Pluto when that day comes. Destroy Babylon is a hardline 'zine that stands in opposition not only to meat-eating and fur-wearing, but also "anal penetration", "excessive male ejaculation", "attraction... to other species and the same sex", pornography, and any sex when not for furthering the species. So basically, they've just legislated my social life out of existence. So, what we're left with is editorializing against abortion and for body-building, the story of one man's path to enlightenment through veganism and god's word... great. My advice would be to sequester yourselves in a monastery where you won't be tempted by any of the evils of the world - and think of all the 'zines and hardcore songs you could compose with all that time on your hands. Just fucking spare me, please. (JR)
Cincinnati Hardline / PO Box 40941 / Cincinnati, OH 45240

DISSIDENT SCRAPBOOK #1 / $2 ppd
5 1/2 x 8 1/2 - copied - 40 pgs
I liked this one more than most political zines. It has enough of a personal perspective to keep it from being too dry. Lots of stuff here, a conversation with Jen Angel on punk politics, discussion on violence vs. non-violence, Mumia Abu-Jamal, tons more and a lovely poster for "active resistance" in Chicago against the Democratic convention. Seems to be genuine sentiments. (MJ)
Pet Roach/BEL / PO Box 7037 / Syracuse, NY 13210-9711

DUMPSTER DIVE #11 / $2 ppd
8 1/2 x 11 - copied - 40 pgs
Interviews with the Toadies, King Buzzo, El Vez, Sloppy Seconds. Reviews, but I don't really understand why a magazine that openly says it respects Eddie Vedder is thinking when it calls itself punk. (SC)
PO Box 426 / Norwalk, CT 06856

FESTER #2 /$1 ppd
5 1/2 x 8 1/2 - copied - 28 pgs
Fester brings you a short but varied zine this time with interviews, music news and commentaries. Interviews include Dead Silence, Autonomy and Brian Reed, imprisoned for going AWOL. There's also some thoughts on pro-choice, rape and anarchy. (JX)
PO Box 22053 / Lincoln, NE 68542



57 #2 / 2 stamps
5 1/2 x 8 1/2 - copied - 28 pgs
ZINES THAT ARE WRITTEN IN ALL CAPS ALWAYS READ LIKE A LITTLE KID SHOUTING, EVEN IF THEY HAVE STUFF ON STAR WARS IN THEM LIKE THIS ONE DOES, AS WELL AS SOME RECORD REVIEWS (AND THAT'S ABOUT IT). (CS)
PO Box 17480-244 / Tucson, AZ 85731

FIREBALL #5 / $2.00
5 1/2 x 8 1/2 - offset - 32 pgs
First of all, this it worth it for the cover alone, which is a silk screen of a city scape with a giant robot wading through and toppling buildings, a prelude to what lies inside. This issue is a departure from previous installments, where they're usually broken up into short stories revolved around skating, this issue is a story of robots from space attacking the planet, which ties into a professional wrestler's attempts to thwart the process. The artwork is top notch, rendered in scratch board, providing depth and minor detail, and a style that's appealing. Another excellent issue. Looking forward to the next. (MA)
Brain Ralph / 2 College St / RISD Box 406 / Providence, RI 02903

FLEX'S DIGEST #19 / $3.00 ppd
11 x 8 - printed - 80 pgs - German
This zine is loaded with reviews and that I find really cool. There are a couple of interviews with the bands Konstrukt and The Swoons. There are also assorted articles on political issues and reviews of alternative writers and interesting movies. This is a great zine to grasp the Austrian scene. (HH)
Postfach 703 / 1061 Vienna / Austria

FLIPSIDE #101 / $12 sub
8 1/2 x 11 - newsprint - 174 pgs
As always this is packed with interviews, reviews and a ton of stuff as only Flipside can do it. (SC)
PO Box 60790 / Pasadena, CA 91116

FOR THE WORLD IS HOLLOW AND I HAVE TOUCHED THE SKY #5 / free or trade
8 x 11 1/2 - copied - 48 pgs
This is a pretty great zine. Lots of opinions mixed in with the music and, uh, Star Trek stuff (?), and a piece on the authors love life, which I could have done without, but really, the rest was great reading! Another All You Can Eat interview, and then articles about sexism, the British Monarchy, meat, and Nestle. Lots of thought here, but entertaining too. (GF)
PO Box 3064 / Unley S.A. 5061 / Australia

GEE-ZUZ #23 /
8 1/2 x 11 - printed - 24 pgs
Gee-Zuz always has a sharp sense of humor (unlike most 'zines that fail miserably in that respect). This issue is something like a punk-rock version of the National Enquirer, with tabloid-style headlines announcing ,"Rancid's Secret Revealed: Punk Rockers Admit to Milli Vanilli Connection", "Sid Vicious' Face Seen on Moon", "Kurt Cobain's Ghost Is Haunting My Needles", and more, more, more, complete with computer altered photographs. If you ever pick up the Weekly World News out of morbid curiosity then you ought to get some enjoyment out of this one. If only it was on 12" square newsprint, it'd be perfect. (JR)
297 810 W. Broadway / Vancouver, BC / V5Z 4C9 / Canada

GRATUIT POUR LES POULETTES #1-2 / $4 ppd (?)
8 1/4 x 11 1/2 - copied - 60 pgs - Italian
Lots of reading here, all labels/bands - Epitaph Europe, Grand Theft, Panx, Ransom Note, 108, Fat Day, Free The Four, Point Of View, some Epitaph and Fat bands and more. Clear photos, layouts are computerized but not dull. Reviews but no ads. I can't read Italian. Looks good except for the preponderance of shitty American bands.(JM)
Marco Capelli / Via Fara 2 / 24040 Canonica D'Adda (BG) / Italy

GRAVY #3 / $2.00 ppd
8 x 7 - copied - 52 pgs
"For Mature Readers?" I guess I qualify, though you might not. Another great 'zine from Canada, and I'm not just saying that because I've been lured in by the fancy lavender glitter all over the cover. For a start, it has interviews that I actually felt compelled to read (with the Lazy Cowgirls, Royal Trux, Nine Pound Hammer, '68 Comeback, and Teengenerate) and there's plenty of content to keep you entertained. Look for it, even if you're as immature as I suspect you are. (JR)
728 Ville-Marie / Longueuil, PQ / J4J-5E7 / Canada

HARDWARE #8 / $2.00 ppd
8 1/2 x 11 - newsprint - 72 pgs
I don't know how the editors are going to top this issue. Dave and Brett go all out with this one, delivering the quality you've come to expect and

then some. This issue has interviews with 97a, Ensign, Ignite (the more interviews I read from this band, the harder it is to listen to their music), Floorpunch, Enrage, and they also land a couple of amazing feats by getting Billy Rubin (Half Off) and Pushead to break the silence and do a couple of excellent interviews. Unreal. This is all topped off with reviews, scene reports, and the opinions you've come to expect from these guys. Some zines claim to be 'the' hardcore zine, but Hardware is 'the' hardcore zine, hands down. (MA)
David Koenig / 120 Coolidge St. 2nd floor / Linden, NJ 07036-4302

HATE SPAWN #1 / $2
8 1/2 x 11 - copied - 20 pgs
This fucking sucks. Not only is it really messy and hard to read, but the guy who does it is a fucking nazi moron. From the confederate flag on the cover to the article explaining why the ADL is bad (they're a bunch of "pinko fags") and skinheads are good (he makes no differentation between nazi skins and any other kind, by the way), this just blows. Unless maybe it is supposed to be satire and I'm just not getting it. Doubt it. Avoid at all costs. (CS)
"Scab Scum" / 3745 Pearson Ave / Philadelphia, PA 19114

HEFT #16 / $3.00 ppd
11 1/2 x 8 - printed - 56 pgs - German
This zine has the usual reviews, ads and a couple of interviews (Gang Of Four, Bastards, and Max Muller). There are also an assortment of interesting articles related to issues of concern to punks. But in general the outstanding feature of this zine is the lay-out and the interesting use of images juxtaposed to the reading material. This is one of those features that's makes German zines so much fun to read and look at, and this issue of Heft is a great example. (HH)
Franco Kroschewski / Methfesselstr. 10 / 20257 Hamburg / Germany

HELLBENDER #8 / $1 or 4 stamps
8 1/2 x 11 - printed - 32 pgs
I have some problems with this zine, namely their definition of selling out. They seem to have no problem with a band being on a major as long as they don't compromise their ideals to sell records. I think being on a major is a compromise to begin with. Anyway, this may be one of those unsolveable east coast west coast things, but it definitely colored my view of the zine, as did the multitude of Epitaph and Fat ads. Still, if you want pretty good interviews with Dance Hall Crashers, NoFX, Weston, 10 Foot Pole, The Toasters, as well as rants and lots of thank yous (like in every article they thank everybody - ie: "many thanks must go out to all at 510 Records (MCA) for setting up this interview" As if. The hacks at MCA are just doing their jobs, they aren't like actual cool people or anything). Still, the writing in this is excellent, the editors seem like they'd be cool people to hang out with, the layout is nice, and they cover a lot of bands a lot of peole seem to care about. (CS)
PO Box 547 / Vails Gate, NY 12584

HOW TO ROCKNROLL / $3 + 3 stamps
5 1/2 x 8 1/2 - offset? - 72 pgs
Some other titles for this that unfortunately didn't make it include *How to Fuck Like Rabbits* and *How to Cut the Chit-Chat and Bust Some Ass*. While none of the titles give us a clue, the subtitle explains it all: The Biker Pride Repair Manual. This has everything from a weird-noises troubleshooting guide to how to build your own wheel. Written so even the most mechanically illiterate can understand, this book will save you beau coup bucks and get you on the road to bicycle independence. If you ride, get this. (KQ)
ST / PO Box 2275 / Minneapolis, MN 55402

IN MEDIAS REAS #6 / 2.00 ppd
8 1/2 x 11 - copied - 8 pgs
While the page count is small, there's a lot here due to the use of microscopic type! Large amount of info - local happenings, reviews (zine and record), a interviews with Total Control, Forca Macabre and Noiseslaughter. It's certainly hard to read at points, due partially to the small type and partially to the lack of white space involved. (TM)
Marko Strpic / Rakusina 3 / 10000 Zagreb / Croatia

JERSEY BEAT #56 / $2
8 1/2 x 11 - offset - 88 pgs
I've always liked Jersey Beat. This issue has a lot of stuff about ABC No Rio, kind of a history of the place. Jim Testa writes too much about the Ramones, but what can ya do? Interviews with Hell No, Chisel, Melting Hopefuls, and Mike Bromberg (formerly Mike Bullshit) tells about his new yuppiedom. Lots of the usual reviews and stuff. One of the best music zines around. (GF)
418 Gregory Ave. / Weehawken, NJ 07087

JOKE #2 / $1.50 ppd
5 1/2 x 8 1/2 - copied - 32 pgs
Ah, what is it about high school punk zines? The misguided idealism? The sense of earnest urgency which oozes from each inspired but uninspiring rant? This zine is one of those rare cases where I actually agree with that bit in the masthead of this section about every independent release deserving credit for all the time and work and money that goes into it. I mean, most of the time, that's a crock of shit. Bad zines are bad zines, and should be identified as such so you guys won't blow your money on them, but even though I don't really like "Joke", I love to see it, I'm glad it exists. If you're a punk in high school, or are stupid enough to miss those days, you should get it. Lots of stuff about: sexism, racism, life, music, school, etc. (JP)
Kendra / 232 Home St / Winnipeg, MB / R36 1X1 / Canada

LOVECHILD #1 / $6 ppd (?)
8 1/4 x 11 1/2 - printed - 78 pgs
My first impression was being blown away by the layout + numerous (70+) fantastic photos. Probably the best-looking diy zine I've seen. The content is also well done, mostly in an sxe/emo vein - interviews with Chokehold about their Euro tour, Fabric (by Vique Simba) about breaking up, and Roger from Barcelona ACT UP talks about (homo) sexuality and the repressed hc scene. Also letters, columns, reviews, and a male dominant defends/explains s/m sex - in an emo zine! Completely great. (JM)
c/o Aaron Vyvial / Meensesteenweg 7612 / 8500 Kortrijk / Belgium

MEAT SHEET #1 / $1 + 2 stamps
8 1/2 x 11 - copied - 20 pages
Pretty nice for a first issue - very clean layout and good writing. Reviews of the latest Star Wars toys, reviews section, interview with Immaculate Abortions, stuff on old TV shows, name that movie and even some videogame stuff. Pop culture mania! (CS)
2065 Liberty St #1 / Trenton, NJ 08629

MY WORLD #4 / $1+ stamp
5 1/2 x 8 1/2 - copied - 28 pgs
Weird tribute to a girl who died of a heroin overdose. Weird because the person behind this zine barely knew this girl. Also there's this hippie-ish anti-drug (it sounds like an oxymoron, I know) attitude. Don't get me wrong, I've seen heroin really fuck up people. But there's an insinuation that experimentation = addiction. This was sort of disturbing. (MD)
1235 Cortez Dr. #1 / Sunnyvale, CA 94086

NO DOI #8 / $1 + 2 stamps
5 1/2 x 8 1/2 - copied - 40 pgs
Dense, messy, combo of handwriting/cartoons and typing, with nary a computerized layout in sight - just the way I like it, especially when it's still easy to read. Cool stories, from missing your friends (one of the editors moved to San Diego from Nebraska) to an XXY tour diary to things about the Lincoln, NE police killing people in custody. There was an interesting class-based riot-grrrl reaction thing (the editors are women, FYI) and some other other neat rant/letters. The anti-raver thing was hilarious (about an unending leech raver houseguest) as was the punk-house check list. Cool. (CS)
PO Box 8011 / Lincoln, NE 68501-0111

ORNERY BOY #2 / $1.00 ppd
8 1/2 x 5 - copied - 36 pgs
This issue has an interview with Hagfish and reviews some shows in the Cleveland area. There is also an interesting commentary on what is and isn't punk. I agree with the editor it isn't how long one's been in the scene it's what one does in the scene that determines who is really punk. Yeah, Green Day suck! (HH)
PO Box 41393 / Brecksville, OH 44141

OUTBACK #16 / $3 ppd
8 1/2 x 11 - newsprint - 48 pgs
This is the first time I've seen this magazine from Florida, and, while it's pretty much a music zine, it does seem to offer it very well. Interviews include Shift, Deadguy and Lagwagon. There's also lots of music and zine reviews, articles, local club's review, film and TV reviews and get this, a poetry section. A good read especially for Florida locals. (JX)
PO Box 780132 / Orlando, FL 32828

OUTPUNK #5 / $2.00 ppd
8 1/2 x 11 - offset - 64 pgs
My ability as a reviewer has been challenged a lot lately, never more severely than here. How do I remain objective about a 'zine that I like and support, but that trashes the 'zine that I write for? You tell me. This newest install-

ment contains interviews with Terence Smith (better known as local drag celebrity Joan Jett Blakk), queer/HIV + skinhead Pedro Serrano, UK band Mouthful, reviews, listings, and plenty of contacts, all held together by a clean, sharp layout and suffused with much enthusiasm. Okay, fair enough. *Then,* there's an equally enthusiastic three-page editorial slagging off MRR as a racist, sexist, homophobic monolith. Yeah, well - at least Bobby Steele isn't accusing us of banning him any longer. (JR)
PO Box 170501 / San Francisco, CA 94117

OX #22 / $ 4.00 ppd
11 x 8 1/2 - printed - 100 pgs - German
This issue comes with a 29 band compilation CD so the zine may cost more than four bucks. Interviewed in this issue are Good Riddance, Cows, Dead Moon, Funeral Oration and Tilt. There is also a lay-out of some John Yates collages. Plus there are lots of ads, and reviews. (HH)
PO Box 14 34 45 / 45264 Essen / Germany

PASSIVE RETAINER #2 / $2 ppd
5 1/2 x 8 1/2 - copied - 40 pgs
Interesting little zine with personality. There's some personal writing, some food-related stuff, guidelines for getting your band a show and making fliers, and interviews with J Church and Gus. Some of the writing comes over as naive, while in other places there are some humorous stories. All in all this is pretty interesting. (AM)
Passive Retainer / 2518 Mimosa Pl / Wilmington, NC 28403

PEE PEE #6 - free (but send stamps)
8 1/2 x 11 - copied - 4 pgs
This is barely a zine at all. Newsletter more like it. Lots of reviews of pop punk and punk type stuff. Also a couple of brief interviews with bands I'd never heard of. Still a good read. (LH)
4027 Old Orchard Rd. / York, PA 17402

POWER GROUND FANZINE #2 - $1 ppd
8 1/2 x 11- copied- 30 pgs
If you can get past how shitty this zine looks, you will enjoy some witticisms from these wacky people from Wisconsin. Terribly written reviews and lots of fun and unfunny stories. Something for everyone. The centerpiece is from our own Rev. Norb, it's a rant against tattoos. Lots of opinionated info and bad graphics, but like I said, if you can get over it, you can get with it. (JB)
Power Ground / 1309 S. 21 St / Manitowoc, WI 54220

PUNK PLANET #12 / $2.00
8 1/2 x 11 - newsprint - 104 pgs
Dan says "Perhaps give it to someone that kinda likes it". Silly boy. Actually, it's a pretty darn good zine, it's just that it's got the dopey-ass design goin' on... and I do mean *dopey.* Not that Maximum has good design, mind you, I would never claim that, but PP has *pretentious* design, and that just isn't punk. Anyway, this issue has interviews (Squirtgun, Cometbus, Cub), the usual columns, reviews, etc., a good article on UFO's, and some other stuff. It also comes with some kind of a flexi-disc, but that's in the record reviews. (JP)
PO Box 1711 / Hoboken, NJ 60690

RAPID FIRE #? / $3.00 ppd
8 1/2 x 11 - printed - 36 pgs
Ummm... Fanzine editing 101. Make sure your dot matrix printer has a new ribbon. Otherwise half of what you write will be so faint it's unreadable. Don't reprint the promo photos labels send you - it looks like nothing more than ass kissing. Don't print several ads from the same label - same reason. Contents include interviews with the Voodoo Glow Skulls and Snap-Her and a Ramones tribute. I really enjoyed Paul's 'RFM Motorcycle Tour 1995' article, certainly my favorite way to spend a vacation as well. (TM)
Rd #1 Box 3370 / Starksboro, VT 05487-9701

RATIONAL INQUIRER #6 / $3 ppd
8 1/2 x 11 - offset - 48 pgs
I can't keep track of all the music zines these days, the ones that seem to be offshoots of MRR or Flipside. In some ways that's good but then it can also be boring. So you can guess the sections in this zine, so let me just tell you who's interviewed: Propagandhi, Less Then Jake, Christian Death, Mr. T Experience, Sepultura, Into The Abyss, Peter and the Test Tube Babies, Grinch, Mindwar, Citizen Fish and Headcleaner. Then, when you want more, there's music reviews. And finally when you can read no longer, there's a 7" included! with the Crumbs, Pink Lincolns and Gotohells. All in all, a damn nice music package. (JX)
2050 W 56 St. #32-331 / Hialeah, FL 33016

RIPPING THRASH/HELL AND DAMNATION #1 / $4.00 ppd
5 1/2 x 8 1/2 - copied - 60 pgs
It's a split issue of the two zines named above - they've combined issues while keeping the actual content separate. In order - the Ripping Thrash side has interviews with international bands like Chaotic End from Greece and Acao Direta from Brazil, scene reports, and reviews. The Hell and Damnation side is handwritten and sometimes hard to read - also the usual zine stuff - reviews and whatnot. Interviews with Pink Flamingos, an Disorder history and so forth. Good shit from both... (TM)
Steve / PO Box 152 / Burton on Trent / Staffs DE14 1XX/ England

RIOTOUS ASSEMBLY #1 / 2 stamps
11 x 16 - offset - 8 pgs
It looks a lot like Slug And Lettuce, and covers a lot of the same territory - lots of personals, some reviews (of 'zines and noise-ish/grind stuff) and news covering everything from Chaos Days in Germany to bank riots in New York. A useful source of contacts that can be yours for only two stamps. (JR)
PO Box 20302 / Boulder, CO 80308

ROCK CANDY #5 / $1 or trade
5 1/2 x 8 1/2 - copied - 40 pgs
This zine is so intensely personal in places that it made me uncomfortable. My first reaction when I read stuff like this is that the person is doing the zine as some sort of personal therapy, although that's not really fair. There's a lot of stuff in here about class - Marie seems to have a lot of guilt over her middle class status, and has caught shit from others for this. There are also letters in here directed at various boys who have fucked her over one way or another, which brings me to the most important or interesting article... It appears that Marie is another girl who apparently was raped by that guy Chris Bonner. Unfortunately, it appears no-one in the scene will do anything about it until Bonner is pronounced guilty in a court of law, despite the undisputed fact that in America the system often favors the attacker over the victim in these situations. That piece is followed by the article Jeff Ott wrote confessing to a rape perpetrated by him earlier in his history, for which he appears to expect sympathy and a pat on the back for being strong and brave enough to "come out", instead of the derision he deserves. Whatever. (AM)
Marie / 717 Davis St / Kalamazoo, MI 49007

ROCKTOBER #15 / $3 ppd
8 1/2 x 11 - offset - 60 pgs
After being up for 25 hours, I wasn't surprised to find myself seriously nodding on the first page of the Oscar Brown, Jr. interview. What does freak me out is snapping out of it and reading through the whole damn zine with not a cup of coffee around. Fans tell us why they love their favorite musicians (Lou Christie, George Strait, and Olivia Newton John!). Wanda Jackson of the Party Timers tells us how she came into the Rockabilly scene. Even though some of this is a little obscure, it's still well worth your 3 bucks. Also has Wayne/Jayne County and Cyndi Lauper! (KQ)
1507 E. 53rd St. #617 / Chicago, IL 60615

SCULPTURE #2 / $5 ppd N. America, $4 ppd Europe
8 1/2 x 11 - printed - 50 pgs
Another Euro sxe/emo zine and another great read. The atheist editor interviews 108 + lets Vic do most of the talking, he disagrees but not rude enough by my (American) standards! Also talks with Veil and Congress who discuss their ideas about spirituality; a guest column that's pro-Krishna so the editor wrote an anti-religion piece, some humorous articles too. Reviews, diy ads, some personal writing. The editor's personality comes through, great job! (JM)
Pieter Dobbelsteen / Van Goenstraat 8 / 5463 HJ Veghel / The Netherlands

SLINGSHOT # 54 / $1 ppd
tabloid - newsprint - 16 pgs
Anarchist news and views from the Long Haul Infoshop in Berkeley. This issue has stuff on independent radio, immigration history, labor unions, affirmative action, Mumia, People's Park, and Walgreen's expansion into communities, among other things. Actually makes for an interesting read - I came away from it having actually learned something, and you can't say that about many zines. (AM)
3124 Shattuck Ave / Berkeley, CA 94705

SOCIAL DEVIATE #1 / $1 and stamp.
8 1/2 x 11 - copied - 14 pgs
This is unbelievable. Handwritten scrawl that's virtually illegible. Rants about things like "Why

Most People Are Pussies" that can almost be considered poetry due to the poor grammar. Acid trip stories too. (LH)
David / 10220 Shoal Creek Ct. / Louisville, KY 40291

SON OF SKAM #5 / $1 + 2 stamps
5 1/2 x 8 1/2 - copied - 28 pages
You know that noise you make when you tilt your hand back and forth to indicate something is mediocre? Kind of an "ehhnnn?" Well, that's this. Interviews with Out of Order and The Independents (ska/punk bands) as well as reviews and some rants make the bulk of this zine. The thing on the Ramones (and how they didn't seem to have "it") on their farewell tour was ok, I guess. (CS)
PO Box 781 / Granby, CT 06035

STRIFE #1 / $1 ppd
5 1/2 x 8 1/2 - copied - 28 pgs
A teen political zine which would be much better with some graphic improvement. However dry this may be, it has totally good intentions. There's writing on the Christian Coalition, alternative medicine, the wary on drugs, and (argh!) White Boy poetry. (MD)
PO Box 660881 / Birmingham, AL 35266

STYLUS #7 / $1 ppd
7 x 8 1/2 - copied - 20 pgs
I don't at all agree with their policy of reviewing everything they get - major label or not - but whatever. Anyway, there are a lot of record reviews here, as well as interviews with The Humpers and The Leaving Trains, and that's about it. (CS)
Dan / 10711 NE 198th St / Bothell, WA 98011

SUBURBAN VOICE #38 / $4 ppd
8 1/2 x 11 - newsprint - 96 pgs
Suburban Voice back again louder then ever with the usual flavor of letters, columns, interviews and reviews. Among the bands interviewed are the Swinging Utters, Brainiac, CIV, Fitz of Depression, Nomeansno, Ignite, Garden Variety, The Pist, and Rhythm Collision. Plus, this issue comes with a 7" EP of Showcase Showdown, Rhythm Collision and Hellbender. Good issue. (JX)
PO Box 2746 / Lynn, MA 01903

TALES OF BLARG #7 / $1 ppd
5 1/2 x 8 1/2 - copied - 52 pgs
Long-awaited, much anticipated, grossly overrated... Only joking! Here it is, the wondrous new addition to the annals of Blarg. Join Janelle and her bevy of East Bay cohorts (including Aaron Cometbus and Iggy Scam) for a hilarious romp through the events past year or so, including cocktails, dating, swimming, TV talk shows and much more, including grown adults wearing fluffy bunny costumes and two pages of crust-inspired haikus. Don't fuck up by not getting this. You have been warned. (AM)
PO Box 4047 / Berkeley, CA 94704

TEN THINGS JESUS WANTS YOU TO KNOW #13 / $2 ppd
8 1/2 x 11 - offset - 60 pgs.
This zine is pretty rad. Tons of writing on various scenes (local and otherwise), interviews with Death Wish Kids, MTX, Bristle, Zeke, Teengenerate, plus tons of columns, ads and reviews! Phew! Definitely worthwhile, except for the page on straightedge "philosophy." (MD)
1407 NE 45th #17 / Seattle, WA 98105

THE PARTIAL TRUTH #9 & #10 / $1 ea. ppd
5 1/2 x 8 1/2 - copied - 20 pgs
Both of these comics are part of an on-going soap opera type drama involving some punker kids. Everyone is drawn without a face, so the dialog needs to make up for the lost emotion, which it usually doesn't. The situations are a little predictable and contrived, and if you can get over that, it's okay. (KQ)
Derik / 1007 Callowhill St. / Perkasie, PA 18944

THE RADIOACTIVITY BOOK #3 / $1.00 ppd
7 x 7 - copied - 18 pgs
More bizarre diversions and riddles. This installment of games in the decline of civilization ask you to identify the correct procedure for slashing one's wrists, figuring out the cause of a motorcycle accident, are you a man or mouse, finding the negative (or truth) to positive words, and there are also coloring pages, such as coloring a man impaled on glass in a burning house, and more merriment to brighten an otherwise bleak day. (MA)
957 Dogwood Cir. / Waynesboro, VA 22980

THE WINKERBEAN #10 / Send stamps or trade
5 1/2 x 8 1/2 - copied - 16 pgs
Hey, it's free so it's hard to be too critical. Mostly like a chap book with lots of lists and faves and stuff. Also a chat with a guy from 88 Fingers Louie and a kind of ridiculous interview with Ian Mackaye. (LH)
965 E. 162nd Pl / South Holland, IL 60473

TRANZOPHOBIA #5 / ? ppd
5 x 8 1/2 - copied - 16 pgs
This is in French with a ton of reviews. Looks good and they set up shows and do radio shows. (SC)
Silvain Fayar / 40, rue de la Badouillere / 42 000 St. Etienne / France

TURNING THE TIDE Vol. 9 #1 / $4.50 ppd
8 1/2 x 11 - newsprint - 54 pgs
A lefty political magazine put out by People Against Racist Terror. It contains articles from many different contributors, including Mumia Abu-Jamal. Interesting articles with depth on things like Pat Buchanan, prisoners' work, German anti-fascists, and lots more. Cool. (MJ)
PART / PO Box 1990 / Burbank, CA 91507

2200 D.E. #2 / $3.00
5 1/2 x 8 1/2 - copied - 52 pgs
Mostly interviews (mail, reprinted, internet) - Fat Day, Business, Agathocles (+ discography!), comic author Guy Baker and more. Also reviews, comics, a brief history of gay oppression in Nazi Germany and a piece about growing up gay + punk. Comes with a 90 minute tape of the bands in the zine. Strong commitment to diy but unless you're really into the bands, this is not bad but more quantity than quality. (JM)
Chris Bishop / 446 Seminole Ave NE #8 / Atlanta, GA 30307

UNDER THE VOLCANO #30 / $2.00 ppd
11 x 8 - printed - 60 pgs
There are plenty of good interviews in this reprint of the best of UTV. Interviewed are Jesus Lizard, Estrus Records, Offspring, Rancid, and Dischord Records. There is an in depth interview (part one) with Jello Biafra in which he sets down "the truth" concerning MRR "mismanagement" of its ad policy and its limiting definition of "what is punk?". UTV has plenty of cool ads albeit some of them are from major labels. This is a fun reading zine! (HH)
PO Box 1167 / Nesconset, NY 11767

UNDERDOG ZINE #15- $1 ppd
8 1/2 x 11- newsprint - 36 pgs
Chicago's premier newsprint zine from the Underdog collective. Articles on: Chicago gangsters, punk rock dancing, internet censorship, American prisons and silent movies. A fun, mostly intelligent read (except for the offensive and idiotic letters section) and best of all, *No reviews!* This only comes out quarterly and is well worth your buck.(JB)
Underdog Zine / 2252 N. Elston Ave. / Chicago, IL 69614

UP FRONT #7 / $1 + 2 stamps
8 1/2 x 11 - copied - 24 pages
This zine's got hardcore, and lots of it. Reviews, interviews with Subzero and Age of Reason, and lots and lots of pictures. I don't get into the NYHC thing myself (at all), and I eat meat and drink, which these guys don't, but I can super dig the sincerity of this zine - out of the nine I reviewed this month, it was practically the ONLY FUCKING ONE that had anything in it about tolerance of other people's beliefs (or any other kind of positive political message), which on the one hand is super cool (for Up Front) and at the same time super sad (for everyone else). That's not a dis on the other zines I reviewed, because not all zines are about that kind of stuff, but it's nice to see someone include it. Oh yeah, the writing quality in this is high, and the layout is surprisingly clean for someone who just got PageMaker. (CS)
Darrell Tauro / 7 High St / Collinsville, CT 06022

VERA KRANT #7 / Df40 sub
5 x 8 1/2 -copied - 30 pgs
Golly, another language I can't read, gotta love that American schooling system. Every issue of this looks good, smells good, mmm, mmm. (SC)
Oosterstratt 44 / 9711 NV Groningen / The Netherlands

YOU SUCK #0 - $2 ppd
5 1/2 x 8 1/2 - copied- 32 pgs
A great cut and paste zine from Holland. Interviews with: Southern Culture on the Skids, The Problematics, Cheater Slicks, The Strip Kings and The Steve McQueens. Also record and video reviews and a rant from Greg Lowery. All the interviews are lengthy, but managed to hold my interest, which is a pretty big accomplishment.(JB)
You Suck / Pioenstraat 61 / 9713 XR Rock City #1 / Groningen / Holland

YOU THINK YOU'RE A FAILURE #6 / 2 stamps or trade
5 1/2 x 8 1/2 - copied - 20 pgs
A short read from the wilds of the mid-west. A Cleveland scene report, some stories of fun times, a how-to on making cider, some comics done in the Chrisser Applecore vein, and you're done! (KQ)
Ryan / 6615 Chambers / Cleveland, OH 44105

ALL THE ANSWERS #3 / $2
Down By Law, Propagandhi, Jimmy Eat World.
207 W Clarendon 14B / Phoenix, AZ 85013

BED RUCK #1 / $.75 ppd
An up and coming punk zine soon to hit puberty.
PO Box 452 / Monroe, CT 06468

BOXKICKER #2 / 1 stamp
13 pages of handwritten stories about liking girls, smoking, and punk. A 10 minute read.
Brandon Rejected / 147 Drummond St. / Avon Lake, OH 44012-1612

BUMRUSH #2 / $2
Man Or Astroman, New Bomb Turks, others. Thin, overpriced.
40 East Main Street #121 / Newark, DE 19711

CIMABUE #1 / 2 stamps
Jamie writes about whatever he's thinking about.
54 N. Montgomery Ave. / Norristown, PA 19403

EAT SHIT #4 / free
Interview with Snot Nosed Punks, and beer brewing instructions.
PO Box 4706 / So. Lake Tahoe, CA 96157

FIRST CLASS RANK #4 / $1.00 ppd
Fiction, reviews, and interview with Setback, and various other.
212 Rodaline Ave. / Lewes, DE 19858

FLUFF #5 / **LOOK THE OTHER WAY** #3.5 / $2 ppd
A split zine in which each editor interviews the other. Also features poetry.
Jesse Tolj / 2604 London Co Way / Williamsburg, VA 23185

FRIENDLY FANZINE #22 / 1 stamp or trade
Short zine, interviews with Gogh Van Gogh and Not Normal Records, reviews and ads. Not bad for a stamp.
Dave A. / 580 Nansemond Cres / Portsmouth, VA 23707

GABBA GABBA HEY SUBURBIA #1 / S.A.S.E.
A punk zine from San Francisco? Believe me, this is a rare occurrence these days. This is a one pager with a few opinions, an interview with Furious George, and reviews.
325 Fremont St / San Francisco, CA 94105

GOING TO HELL WITH GASOLINE DRAWERS #2 $1.00 ppd
Personnel writings and poetry with a few reviews.
PO Box 91681 / Lakeland, FL 33804-1681

GOOBIE THE 13TH #1 / 1 stamp
Deadguy, Steadfast, and many opinions.
PO Box 1232 / Litchfield, CT 06759

GOOD CLEAN FUN #1 / $2.95 ppd
Stories of old rockers told by two characters who sit there and tell you what happened, with occasional action shots of what actually went on. Eh.
PO Box 843 / Redwood City, CA 94604

GROOVE DISASTER winter '96 - $1 ppd
Pschobilly. Interviews with: Zoinks!, Hellbillys, Hellhounds and Rhythm Collision. Also ads and reviews.
18514 Devonshire St. #445 / Northridge, CA 91324

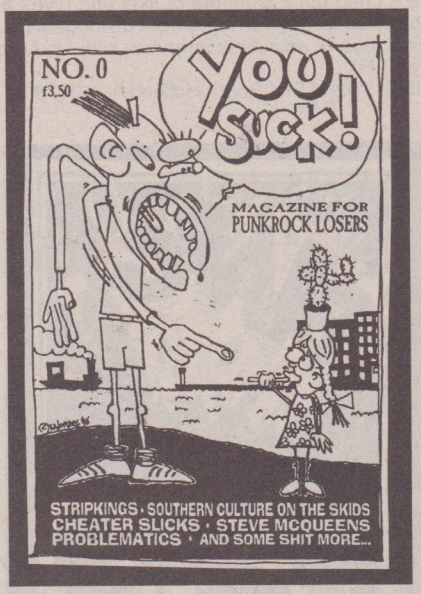
HERO'S LIFE #4 - 2 stamps
Personal stuff, record reviews, zine review and Dustbunny interview.
PO Box 5363 / Sarasota, FL 34277-5363

HOOFSIP #19 / $2
Bad comics, interviews with Epitaph bands.
2398 Lee / Utica, MI 48317

IN THE CORNER #3 /$2 ppd
Fairly good riot grrrrl kinda zine thing.
PO Box 720716 / San Jose, CA 95172

MARRIED PUNKS #7
Interviews with Gals Panic and the Showcase Showdown, "At War With the Religious Right", letters, columns, reviews.
PO Box 991424 / Redding, CA 96099-1424

NEWBRAND #13 / $1
Band interviews, bmx photos.
PO Box 184 / 911 Washington Ave / Vinton, VA 24179



NOSENSE #1 / $3
Interviews with Bad Religion, NRA, Spermbirds, Sick Of It All, record, show and demo reviews. Concert listings. In French.
Ottavi Julien / 6 allee de Mme de Grignan apt 35.s / Tours / France

OPENLY HOSTILE #1
Straight edge zine, lottsa pictures that didn't come out well. Show reviews.
706 Foster St. / N. Andover, MA 01845

ORTHOPHOBE #1 $2.00
Road trip, product reviews, some environmental issues.
Pet Roach Press / PO Box 7037 / University Station / Syracuse NY 13210

POCKET FULL OF CHUMP CHANGE #2 / $2 ppd
This a pretty cool effort, looking forward to future issues.
29 Mailloux Ter. / Dracut, MA 01826

POINT OF INTEREST #13 / $1.00 ppd
Political info, local scene stuff, Cease and Desist interview.
1004 N. 32nd St / Renton, WA 98056

PUNCROCK ZINE #4 / $1.00 ppd
Letters, interviews (A.C., GTA, Helen of Oi!), reviews.
16 Hemlock Rd / Hartsdale, NY 10530

PUNK 101 #B / ? ppd
Interviews with Blanks 77 and the drummer from the Queers.
148 E. Roe Blvd / Patchogue, NY 11772

SCRATCH N' SNIFF #4 - $1 +1 stamp
Riot girl cut and paste. 80's nostalgia and zine reviews. For ages 15 and under.
345 Cliff Falls Ct. / Colorado Springs, CO 80919

SLUGS LOVE SALT #1 / $2.50 ppd
John Marr, Lisa Maslowe, Scared of Chaka, some comics.
Mike Harring / 213 Sunset Dr. / Novato, CA 94949

SMITTEN #4 / $3 ppd
British zine with lots of interviews with American bands, record reviews, comes with a Wact/Skimmer split flexi.
Jayne / 40 Beechwood Ave. / Bottisham/ Cambs. CB5 98G / England

SPONGEY MONKEY #3 / $1
Voodoo Glow Skulls, The Softies. Cool cover.
416 Jeff Davis St / Waveland, MS 39576

SUBURBAN HOME #4 / $1?
Rhythm Collision, ads, Less Than Jake, reviews, all around dorkiness.
Virgil Dickerson / 2695 Colorado Ave./ Boulder, CO 80302

SUGAR CANDY MOUNTAIN #2 / $1?
Atari reviews, tape loops, bad fiction, the Misfits. Since when is regular usage of terms like "props" and "dope" punk?
1113 Floyd Ave #1 / Richmond, VA 23220

THE IDEA #15 / $2 ppd
English zine featuring a guide to the available Adam Ant bootlegs and a review of every British show of Fugazi's last European tour.
Michael / 8 St Paul's Rd / Thornaby / Cleveland TS17 6LH / England

THRU #2 / $1
See review of Joke, only this is cooler and more political, and I'm not sure if the editor is in high school or just writes like it.
Tanya / 9852 Rangeview Dr / Santa Ana, CA 92705

VERA KRANT #6 / $3 ppd
You know what to expect by now. Especially nice color printing this time, and stuff on Steel Pole Bath Tub, Untamed Youth and more.
Vera / Oosterstraat 44 / 9711 NV Groningen / The Netherlands

VICIOUS CIRCLE VOICE #2 /$1 ppd
Comics, stories and music.
PO Box 991 / Groton, MA 01450

WAR HYMN #1 / 2 I.R.C.'s
Finally a zine that has a realistic and outspoken attitude towards straight-edge and hardcore. This first installment has a statement of purpose, reviews, opinions, etc. Excellent. Can't wait to see the next issue.
Maurizio Ricci / Via Amico Bignami 12, 00152 Roma / Italy

WELL FAIR? #1 / 2 stamps
Words on how rioting at the Olympics and voting Republican will finally shake things up enough for people to do something, along with reviews, an opinions on hardcore, and a list of videos the editor has for sale.
Huey Proudhon / 4308 Oak #S / Kansas City, MO 64111

Dan Halligan of Ten Things Jesus Wants You to Know, from Seattle Washington, was interviewed over email during March. Ten Things is one of our largest music oriented zines, and they have recently published their 12th issue. Although this interview focuses on zines and publishing (because this is the zine of the month interview, after all), Dan is really an amazing individual who has some clear and insightful thoughts on punk and society. Pick up Ten Things when you get a chance. Questions by Jen Angel.

MRR: Dan, you've been doing Ten Things for quite sometime, talk about why you do it, what goes into it, and all of that.

D: David Parker and I began 10 Things Jesus Wants You To Know zine in 1993 because Seattle needed a big punk/indie zine and no one else was really doing one. We started out doing 500 copies quarterly, and now have a print run about 5 times that. David dropped out a few issues back (he still reviews music), but I have kept the zine going in both print and electronic forms (we also publish on the Internet). The main reason I still do 10 Things is because I have a lot to say and I also want to promote the Seattle music community as something different than it was portrayed in the national media when the grunge thing happened. There are alot of great local bands, punk oriented venues, smaller zines, and punk people that are working their hearts out here and they should not be dismissed as part of the "Seattle Music Scene", we are working hard to have a thriving punk community. Through 10 Things I try to plug local bands and zines along with music and zines from everywhere, the focus is Northwest punk, but we cover enough other stuff to keep people elsewhere entertained, including alot of national bands. I spend most of my free time doing 10 Things, writing, answering mail, reviewing music and zines, and also putting stuff up on the Web. But I enjoy it, it's very selfish in that way, I feel at times I am doing this zine more for me than anyone that reads it. It's my only real creative outlet and I hope to make it a creative outlet for other people I meet. There are alot of great writers, artists, photographers, and musicians out there just sitting on their asses and not getting their work seen. We are missing out on some really talented people and interesting stuff because these people either don't have a way to showcase their talents or they aren't motivated enough too. I try to motivate my friends and people I meet to let 10 Things be their forum. In this way 10 Things is changing, and changing in a way I think is really positive, more people are writing, I am getting alot of new blood, and to some extent not emphasizing music so much. Music will always be our main focus, I just want to expand the writing to have more critical thought, rants and raves, and peepholes into other people's lives and minds.

MRR: What made you think you *could* publish a magazine - partiuclarly one that started with a circulation as high as 500? What experience with publishing did you have? Also - what zines were your inspiration when you started?

D: I didn't even think about what we could or couldn't do, who does? We just did it. We had no publishing or zine experience, but that's what zines are about, learning to self-publish, doing it yourself and learning each issue how to write better and make it look cooler. 500 seemed like a really small print run to me, little did I know alot of zines have smaller print runs. I had never really talked to anyone that did a zine before, so I figured we had to do at least 500 to get noticed. We also intended to make our zine big from the get go, we wanted to be a big regional music zine, not a personal zine with tour stories and rants. Don't get me wrong, I love those types of zines, but Seattle had those and needed something bigger to review the smaller zines, the bands, and promote Northwest punk projects outside of the Northwest. The zines I liked at the time we started were some locals that had folded like Hype, this local skate zine called Pool Dust, and some other national ones like MRR and Flipside. But really we just did our own thing, kinda copying the features of the big zines, but not really copying anyone else's ideas, writing, or style. Of course today there are tons of great zines that inspire me, zines that help me learn, make me laugh, make me cry, zines that give me insite, and zines that encourage me to change my life or to remain creative. I really love alot of zines, but there are way too many to list.

MRR: Do you think that the zine "scene" has become saturated? What do you think about the zine "explosion" and the huge amounts of (good and bad) zines that are available now?

D: I think it's great there are lots of zines, the more the merrier. We had a zine conference in Seattle not too long ago and it was totally fun to get to talk with other zine editors about joys and woes of self-publishing. I was really happy to see there wasn't too much attitude and competition going on, unlike with most of the rest of punk rock. I encourage people all the time to start zines and offer alot of advice to people about printing, layout, advertising, and just some of the common pitfalls of self-publishing. The shitty zines usually fold quickly or stray away from punk in their efforts to survive, so who really cares about them. One sad thing I see lately is some great zines that have been going for years are calling it quits, the editors are burnt out and printing costs have risen alot, making it hard to survive. If you do advertising in your zine, there is a fair amount of pressure from labels to cut them deals or you get phonecalls about bad reviews or your personal policies on how you run your zine. That brings business and ethics to the forefront, instead of the writing, music, and fun things that most of us started our zines for. But I am a pretty happy and mellow person and don't let the business side of doing a zine drag me down or take up too much of my time. Hell, I give at least 2000 issues away free, money isn't why I, or pretty much anyone self-publishing, do this.

MRR: Do you think that it is a lot easier for someone to publish a zine now as opposed to when you started? Do you think that has had an effect on the attitude or success of new zine writers?

D: It's easier in a few minor ways. The more people that have paved the road before you, the easier it is for you to follow down that road, that's the case with anything. Also, if you go the advertising route, the recent success of punk, and the realization of the labels that advertising pays off tenfold, means that it's alot easier to get advertising to pay for printing costs. The last issue of my zine was the first one that I didn't personally have to pay more than $100 of my own money on. But I don't really concern myself with what's going on with zine editors, except when they want to shoot the shit about self-publishing or if we are trying to colaborate on something. I am just doing my thing, I don't spend alot of time worrying about what other people are thinking, I don't really have time for it and I'm not in competition with other editors, we are more comrades in arms than rivals.

MRR: There is a lot of controversy in the zine scene about being carried by Tower Records - the "major label of zines." What are your thoughts?

D: I think it's hypocritical for zines that are strongly anti-corporate or anti-major label to get distributed through Tower, but I myself am not totally anal, and yes tried to get Tower distribution, and yes they pretty much told me to fuck off. I really wish zine publishers had the same avenues as record labels. I would love to have a few big, independent distributors. I don't really want to use Tower, Fine Print, or some other huge corporation. Right now I don't use distributors besides a few stores and little distros that order 10-30 zines each from me directly. The rest I give out free in the Northwest, sell directly through the mail, or get touring bands to take to other towns with them. I gave up on distribution a long time ago, it sucks! Though I really would like to find some that is indie and reliable. I started swapping piles of zines with other editors, and started my own distro. It's had a slow start, but it's starting to work out now.

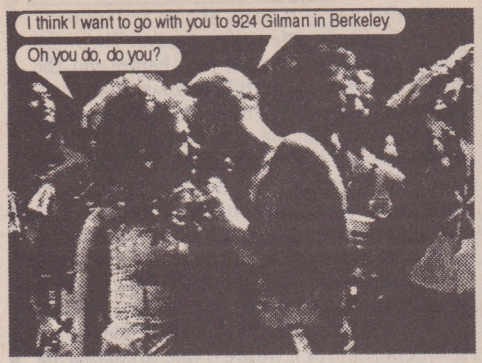
MRR: You've also been on the internet for a long time, what do you think about that?

D: It rocks, I publish my zine as an ezine also. I've met great people there that have slept on my couch and vice-versa, I found a bunch of great writers on the Net and got them to contribute to 10 Things, and it's entertaining. I see it as a faster way of networking and communicating with other punks than mail and I think if punks are going to make it into the next century, we need to use the technology that is part of the future. It's up to us Networked punks to drag the lot of you kicking and screaming into the 21st Century. Out on the Net are thousands of punks and resources, it's fast, free, devoid of much regulation, and you don't get punched for having an unpopular viewpoint in a discussion or argument.

MRR: What's in the future for Ten Things? And do you see yourself staying in publishing?

D: Of course I will still publish, I do get dissillusioned at times, but I still have lot's to say, lot's to learn, and most importantly, I am still having fun. Ultimately, having fun doing my zine is more important than changing the world or promoting punk music and ideas, but I try to do all of these things. I definitely will keep 10 Things going for a while, writing is such a part of my life that I will always be either doing a zine or writing for other zines. Hopefully both!

Dan Halligan can be reached at:10 Things, 1407 NE 45th St. #17, Seattle WA 98105, ten@u.washington.edu , http://weber.u.washington.edu/~ten



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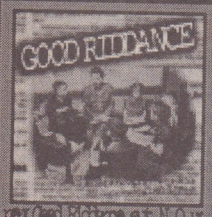

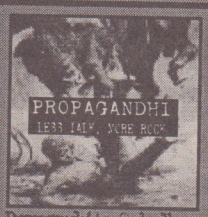

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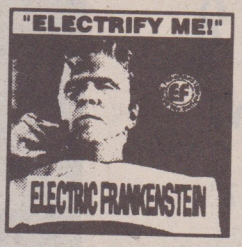

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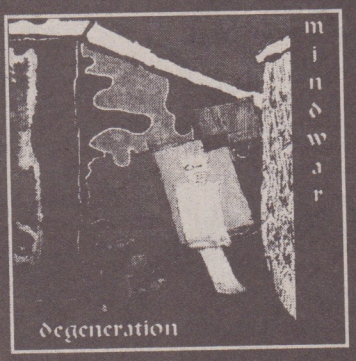

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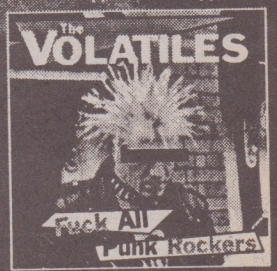

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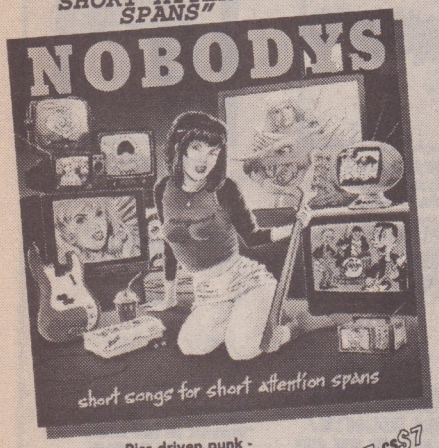

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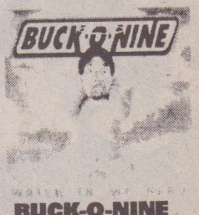

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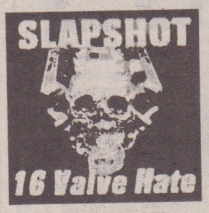

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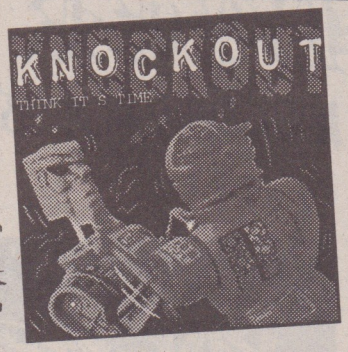

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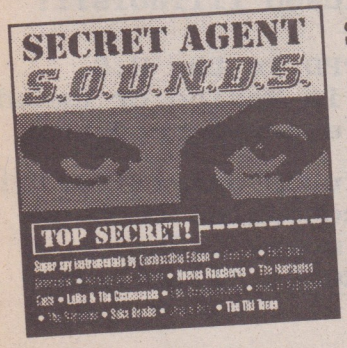

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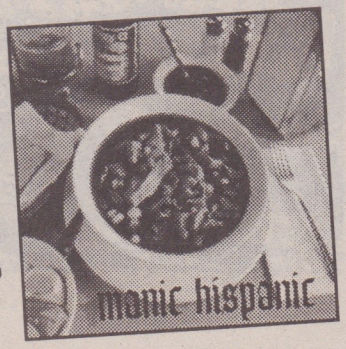

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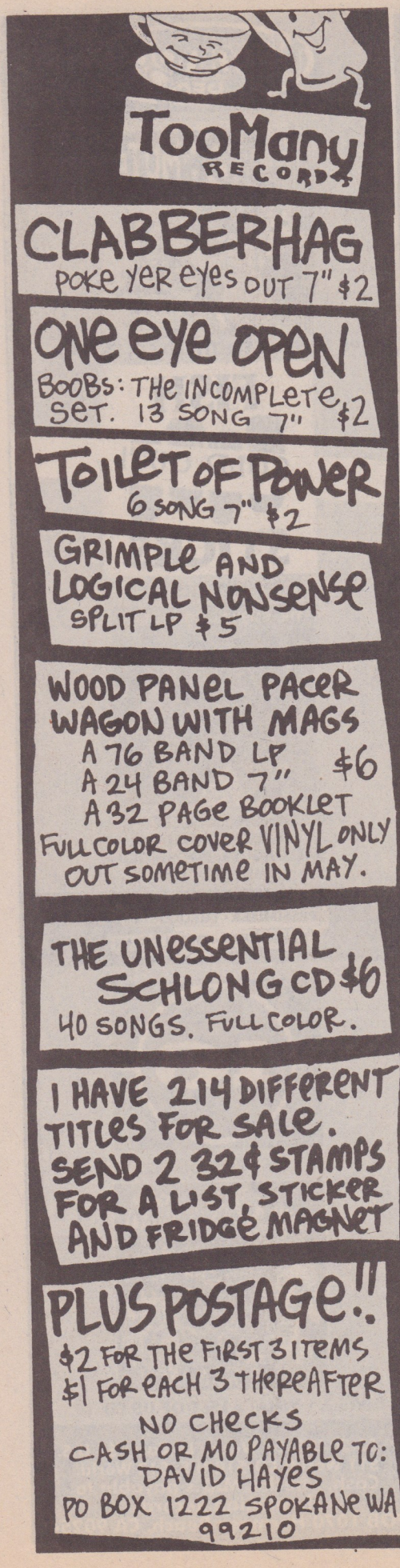

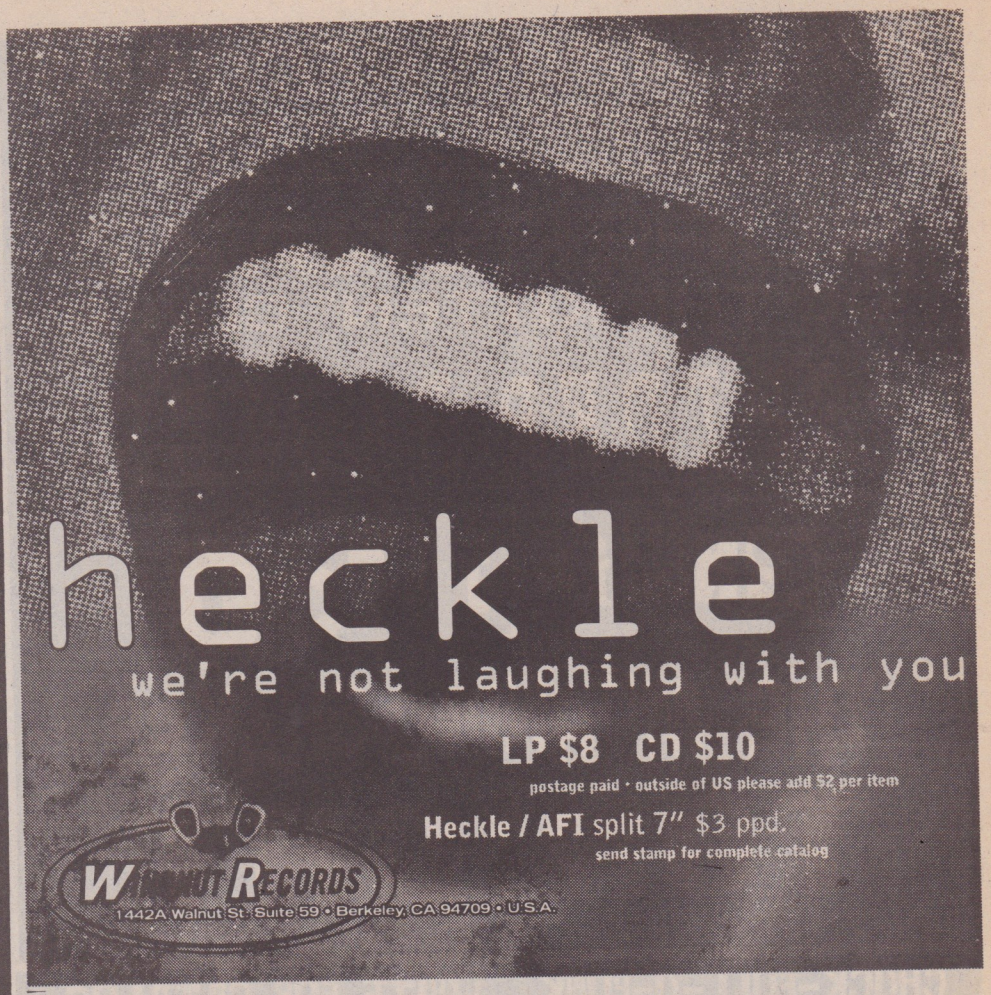

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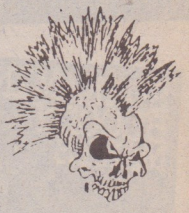

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PLEASE JAPANESE PEOPLE help me look for new and old Japanese punk records: Cobra-Capt. Nippon CD/ Swankys - Best Of - CD, Monsters - Fight The Power CD/ Magnets - Insane Terrorist CD, Ryders - Lets Get Together CD, Nicky + The Warriors - Dreams CD, old and new issues of Doll magazine. Will pay your prices or trade. Urs Völlmin, Gempenstr. 60, 4053 Basel, Switzerland.

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RECORD SALE: RARE & not so rare 7"'s & lps. Screeching Weasel, Bum Kon, Freeze, Misfits (boots), Bad Brains, etc. Stamp for a list. Jason Ross/ 100 E. Mitchell Apt. 3/ Appleton, WI 54915-2180

CORRESPONDENTS NEEDED! Brazilian alternative music magazine is looking for serious contributors all around the world. If you're into hardcore, guitar-noise, punk-rock and fuzzpop, write us today! We want scene reports, interviews and columns. If you have a zine, we can trade stuff and info too. 100Tribos c/o Eduardo Abreu/ Caixa Postal 66193/ Sao Paulo/SP/ 05389-970 Brazil

INDIE LABELS we want to review your releases and spread your name all around South America. 100Tribos is a Brazilian based magazine totally devoted to the alternative music acts - from hardcore to industrial to ska. There's a huge crowd over here just waiting to be introduced to your new release. Write us now! 100Tribos c/o Eduardo Abreu/ Caixa Postal 66193/ Sao Paulo/SP/ 05389-970 Brazil

XXX Straight edge guitar/bass player into punk and ska, soon to be moving to San Diego looking for people to write to and possibly jam with when I get there. JD, 1223 Mandalay, Ontario CA 91764.

PUNK VIDEO for trade only.Have GG, Dickies, Ramones & more. Want Die Kreuzen, early Doughboys & Capt. Beefheart. Send list to Tony/ 6445 N. Wave Pt/ Hernando, FL 34442

OUT OF PRINT! Discount prices on Punk/ PowerPop/Metal major and indie cassette and CD cut-outs! Cassettes 3/$11.00, CDs $4.99-10.99. Stamp brings free flyer/catalog, gets you on my mailing list. Infemal Racket, Studio 164, POB 443, Owosso MI 48867-0443

KNOW NO BOUNDARIES cassette compilation, now available with songs by Strong Intention, Break Faith, Halfmast, Peaceful Non-existance, & Tomorrow's Gone for $3ppd. Bands send tapes for new comp. due put by summer. Rick 54 Bradley Rd. Woodbridge, Ct. 06525.

SOUND IDEA DISTRIBUTION—Send $1 US, $2 foreign for corrent catalog. Send samples and working terms. (No demos) Store open now in Brandon, FL. Sound Idea/PO Bo~ 3204/Brandon, FL 33509-3204 USA Call(813~ 653-2550 Stores: Get in touch for wholesale rate~

BOOTLEGS OUT THE BUNG HOLE in the Sound Idea catalog. Send $1 US or $2 foreign for current catalog. Bootleggers get in touch. Sound Idea Distribution/ PO Bo~ 3204/ Brandon, FL 33509-3204 USA Sound Idea store open now! (813) 653-2550 Stores: Call for wholesale rates.

T-SHIRTS, RECORDS, Videos, CDs and more! Send $1 US or $2 foreign for current catalog. Send samples and working terms for consideration. (No demos) Store open now! Sound Idea/ PO Box 3204/ Brandon, FL 33509-3204 USA Call (813) 653-2550 Stores: Call for wholesale rates.

CONOR SMALLEY OF NJ, Matt Leonard of WA and Bill in Sarasota: Packages sent to you have been returned. Get in touch to claim your goodies. Sound Idea/ PO Box 3204/ Brandon, FL 33509-3204. PH (813) 653-2550

JAPANESE AND EUROPEAN labels: Trade with me! I run Burrito Records and Sound Idea Distribution. If you can't trade, send wholesale prices. Sound Idea/ PO Bo~ 3204/ Brandon, FL 33509-3204 USA Sound Idea store open now! Call (813) 653-2550 Stores: Call for wholesale rates.

X RECORD SALE X (possible trades also.) Strife 12" (blue), Strife (Indecision7" pink), Earth Crisis 12" (green), Youth of Today 12" (1st press Wishingwell), Gorilla Biscuits 7" (1st press and yellow), Powerhouse 7"s (New Age #3), Positive Approach 7"s (Conversion #1), Unit Pride 7"(original - stepforward), Crippled Youth 7"(1st press), Wide Awake 7"s (Schism 7" and The End 7"), early Revelation 7"s. 100's more (old/new, colored, out-of-print, etc.). Send offers/trades/wants to: Steve Talley / 5473 N. University Dr. / Suite 205 / Lauderhill, FL 33351.

ARE YOU SICK? We can help ya sick music for sick humans: from punk to rock'n'roll from surf to garage/trash write for our list: Sick Wreckords, Muhlgasse 26, D-60486 Frankfurt, Germany.

TAPE TRADERS: want to trade homemade comp tapes w/ people into NBTs, E. Frank, R. Offs, Pist, Jihad, + other good shit. No poetry readin', majik playin' turds need write. Curt, P.O. Box 3944, Dillon, CO 80435. God bless you.

ATTENTION! I WANT to buy any Misfits memorabilia for reasonable prices. Buttons, posters, patches, stickers, any bootleg 7" or LPs. Also looking for Misfits fans as pen pals. Will respond. Aaron, 15601 Orchid Dr., So. Holland, IL 60473

REALLY WANTED: Screeching Weasel "s/ t" on Underdog willing to pay $100 for sealed and $80 for used. Also looking for anything out of print by Naked Raygun, Los Vampiros, the Vindictives, and Sludgeworth. Also Screeching Weasel "Ramones" willing to pay good money call me at: (1)508-763-4379 or send list to: Justin Oliver, 5 Allen St., East Freetown, MA 02717.

I HATE NIRVANA! Nirvana bootlegs: tapes $8 each - Pay to Play, Eternal Legacy, Rough Tapes, Blind Pig, all acoustically, last show!. $45 - Into the Black (6 tape set). All prices ppd! Send checks, money orders, or cash (at own rist!) or senda stamp for more info. to: Todd Vandenberg, 1315 Coolidge Ave., Little Chute, WI 54140. P.S. Please buy this stuff, I have no job, I'm a loser.

RARE PUNK RECORDS, CD'S, tapes, stickers, buttons, shirts and a lot more for low prices! Adicts, The Dickies, Partisans, Social Unrest, Subhumans, Operation Ivy, Vice Squad, and thousands more. For a HUGE 30 page catalog (and free sticker) send 3 stamps to: Dr. Strange Records, P.O. Box 7000-117, Alta Loma, Ca. 91701. Or call and listen to the new releases before you buy at (909) 483-2979. Dr. Strange has your punk rock fix!

HXC AND PUNK BANDS! I'm doing a compilation tape. Need bands. I'll use any recording. Send song or write if interested. Very D.I.Y. Non profit. Bands get free copies. Still Believe Records, P.O. Box 222 Stafford, CT. 06075-0222

BLOODY COAT HANGERS. "Bloody Entertainment" on red vinyl of course. Chicago's northside H.C. attack. $3ppd. Will E. Survive, PO Box 2065, Northlake IL 60164

RELUCTANT/PRESSURE SPLIT 7". Chicago's Pressure kill your eardrums with 3 and Kansas's knock you out with 2. $3ppd Will E. Survive, PO Box 2065, Northlake IL 60164

10-96/INSULT II INJURY SPLIT 7". Kenoshas vets prove HC is nover gonna die and Chicago's I to I floor you with some tight speedcore. $3 ppd. Will E. Survive, PO Box 2065, Northlake IL, 60164

AMEBIX, UNIFORM CHOICE, Bolt Thrower, Stalag 13, Nils. 930+ titles. Send 50¢ to: 8 Wren Cres./ Sherwood Pk./ AB T8A-0G5 Canada for list.

MAXIMUMROCKNROLL music classifieds

SXE, HARDCORE, punk, grind, ska. 930+ titles. Cheap prices. Send 50¢ to: 8 Wren Cres./ Sherwood Pk./ AB T8A-0G5 for list.

NEED HELP!! 15 year old looking for guys to start band with. I dig Minor Threat, Descendants, Hogan's Heroes, etc. Looking for 14-16 year old drummer, guitarist, and bassist from Albany area with decent ability. Have songs written and would rather die then not to play. If interested write to: Ryall Kittleman/ 3 Haydenwood Ct. / Albany, N.Y. 1221 1

TAPE TRADES WANTED. I'm clueless about new bands, but have a lot of early punk (much Killed By Death stuff) I could tape in exchange for recent '77-style punk/ garage punk (want to hear Stitches, TV Killers Seizure Boy, Registrators, Distractors, Stisism, etc. - not into hardcore or Subpop/Amrep-type stuff). Also interested in trading tapes for early European punk. Write Bruce, 410 7th St. #3, Brooklyn, NY 11215 or call (718) 965-6763 (before 11:00 New York time).

MEGA-RARE Killed By Death punk & hardcore set sale. Hundreds of rare original 7"s and LPs: GG Allin, The Cigarettes, La Peste, Minor Threat, Nervous Eaters, Shirkers, SSD, Subhumans, etc. New stuff every month. Send SASE (long envelope) for list to: Mike B, 159 Emerald Street, Malden, MA 02148. Please send your top wants list!

PUNK/HARDCORE BANDS wanted to be on d.i.y. compilation tape. Also, contributions wanted for zine. Stories, rants, photos, anything but poetry! Home Aid Productions, 2706 Pioneer Ave, Pittsburgh PA 15226. Write for catalog, ok?

WANTED: ANY RARE videos, bootlegs, 7", comps., cd's, shirts, etc.,of these bands: Op Ivy, Rancid, Crimpshine, Bracket, The Bristles or The Rickets. Will buy! Austin Smith / 2907 Colton / College Station, TX / 77845. Or call (409) 764-9999.

THE RIP OFFS: Seeking for RipOffs "Audio & Video" live tapes and the first supercharger LP. For sale: Cosmics' 10 song demo tapes $3US ppd. (Garage crap'n'roll a la Supercharger) Send cash or list to: Fred Charest, 4 Notre Dame #5, Quebec, PQ, G1K 4E8, Canada

SCREECHING WEASEL: Pervo Devo 7" for sale (best offer) and Sprained Ankle, 10 song demo tapes $6US ppd (punk rock a la S.Weasel and Queers) Send offer or cash to: Fred Charest, 4 Notre Dame #5, Quebec, PQ, G1K 4E8, Canada

WANT: SSD: Kids Will/Get It Away/How We Rock/Antidote 7"/Abused 7"/Bold "Speak OUt" Gatefold/Release "The Pain..."/Wide Awake 7"/ Project X7"/Infest "Slave".. Pay or trade. Have: Turn It Around 2x7" comp./Ripchord Flexi/Rebound 8"s/Larm+Stanx split/TSOL "Shattered Statues" 7" +tons more! Write for trade list. Trond Saettem, Haugerudvn. 82, 0674 Oslo, Norway.

BANDS WANTED for Boston/ New England punk/pop cd compilation. Send tapes with list of upcoming shows to: POB 361/ Malden, MA 02148. Tapes can't be returned.

HAVE: Discharge "Never Again"/Amebix "Winter"/Crass Falkland flexi/Angelic Upstarts "Never Ad Nothin'"/Partisans "Police Story", send for tradelist. Want: SSD 12's/ Yot "Break Down the Walls" Wishingwell. Will pay or trade. Trond Saettem, Haugerudvn.82, 0674 Oslo, Norway

SKANKING SKULL RECORDS. 4 song ep on red vinyl!! Dead End Kids, Car bomb Driver, Sweat Hogs, Igasics. Send $3 cash to: Skanking Skull Records, 918 Jacaranda Dr., Lady Lake, FL 32159

ESSOASSO/LOUD PIPES split 7". Finally out $3ppd. Like an emo antischism/swedish crust. Two new Essoasso splits next month. Essoasso: 7121 Quail Woods Rd. Wilimington, NC 28405-7027

FANGS FOR THE MEMORIES! I'm desperately looking for the Misfits "Fiend Club"7", "3 Hits From Hell" 7". Any Misfits videos and other Misfits 'grusome' collectables. Rick C./PO Box 1342/Waukesha, Wisconsin/53187

"PUT THOSE COOKIES BACK" compilation CD: Phallocracy, Funeral Oration, John Q Public, Chumpslap, White Trash Superman and more! 19 bands, 25 songs. $6 cash (and stamp if you will). Middle Man Records/704 SW 16th Ave #215/Gainesville, FL/32601

OUT NOW! SIN Fronteras has two Latin American punk cassettes available. "Cenas Anarco-punk vol.1" anarco punk 10 band Brazilian comp. Excellent quality. #2 "Coprofilia" 40 min. cass. political hardcore from Mexico 22 songs. very heavy and fast. Both cassettes are all studio recordings with good packaging. For all fans of international hc. $3 ppd US. $3.50 ppd world. Sin Fronteras/ POB 8722/ Minneapolis, MN 55408 USA

DIE CRUISIN' "Unearthly" cassette album now available! Tales-the-crypt-punk with Misfits/Ramones influence. 15 songs/ 30 minutes w/ lyrics. Send $4 US/ $5 O-seas well concealed cash, trade, or money order (payable to Stephen Shickman) to: Die Cruisin'/ 16739 Old Manchester/ Grover, MO 63040 USA. Totally diy so zines/ distributors write!

BRITISH PUNK -GET yourself a 60 min tape of top UK diy-sters the Surfin' Turnips. A quality recording of Britains most cider flavoured agro-surf band. "Dig the Nude Breed" - somewhere between Blanks 77, NBT, and Misfits. Cost $3 World/ 1 pound Europe to: RSR/ 14 Whiteway Court/ St. George/ Bristol/ BS5 6QB England

OI! CUNTS. WE have a comp of Bristol punk ranging from weird to oi! to hardcore. Bands include Leaping Leonards, Cripes, Surfin' Turnips, Red Space Car, Bumbuckers. All bands good attitude, some cidered up, some straight edge, some stoned. All diy as fuck. 90 mins cost $3 world/ 1 pound Europe. They wanna be in your zine, on your comp, write if you can help to: Rampant Sausage Records/ 14 Whiteway Court/ St. George/ Bristol/ BS5 6QB England

BALONEY HEADS 45 - I'm a Drunk, featured on Bloodstains Across the Midwest. Best offer or will trade for rare punk or hardcore 45's or lp's from the late 70's or 80's. Frank Conge/ 12414 Lorain Ave./ Cleveland, Ohio 44111

STARKWEATHER "Into The Wire" 12"/ cs/cd out now. 36 minutes of brutal & evil toture-core unlike anything you have ever heard before. "This shit is real sick & heavy..I enjoyed listening." (Kent McClard/ Heartattack) "Starkweather is one of the most intense, original & genuine bands around today. Few can communicate such a broad spectrum of genuine feeling." (Inside Front fanzine) Prices: 12"/ cs = $6.50/$9/$12 (US/Canada/world), cd = $8/ $9/$11(US/Canada/world) to: Edison/ POB 42586/ Philadelphia, PA 19101. Mention this ad for limited colored vinyl. distributors & labels write. Worldwide trades are welcomed & your stuff will be distributed by Very. Up next is the Acme discography cd & Overcast "Begging for Indifference" 7"/cd.

VERY DISTRIBUTION: "This country's very best mailorder." says Inside Front fanzine. We carry lots of your favorite labels like New Age, Revelation, Gern Blanstein, Victory, Watermark, Bloodlink, Ebullition, Jade Tree, Initial, Lost & Found, Dr. Strange, Equal Vison, Art Monk Contruct-ion, Desparate Fight, Lookout!, Ringing Ear, SFT, Chapter, and many many more. Send $1 (US), $2(world) for huge 60 page descriptive monthly catalog, or $3(US), $8 (world) for 6 months of catalogs to: Very Distribution/ POB 42586/ Philadelphia, PA 19101 USA

NEW BOMB TURKS Fuck me if you got 'em! Anything. Send shit! PO Box 53, High Ridge, MO 63049.

FOR TRADE: Guilty Razors-I Don't Wanna Be a Rich 7", Vicious Visions-I Beat You 7", Sods-Television Sect 7", Bastards-Funky Bastard 7", Tampax-O'dio 7", Priviate School-Lost In Action 7", Llygod Ffyrning-n.c.b. 7", Friction-Crazy Dream 7", Ed '79 live 10", Star Club-Toll Gate Ahead 10", Club Take One 7", Wakaki Ansatsusha 7", Shut Up 7", Front Line 7", etc. Write to: Masayuki Nakata, 21-25 Osawa 3 Chome, Koshigaya-city, Saitama, 343, Japan.

WANTED: Absentees-Tryin' To Mess With Me 7", Dot Vaeth Group-White Collar Worker 7", Ebenezer & The Bludgeons-Peer Pressure 7", Endtables-Process Of Elimination 7", Hammer Damage-Laugh 7", Meaty Buys-Cut A Fart 7", Modern Physics-Activated Energy 7", Nothing-Scream & Cry 7", Reign Of Terror-Don't Blame Me 7", Tazers-Don't Classify Me 7", Trend-Electric Me 7", DDT-Brave New World 7", Electroflex-Eighth Avenue 7", Embarassment-Sex Drive 7", Harry Wagner's Identity Crisis-Holiday In Pittsburgh 7", Turnbuckles-Super Destroyer Mark II 7". Write to: Masayuki Nakata, 21-25 Osawa 3 Chome, Koshigaya-city, Saitama, 343, Japan.

THE PISS SHIVERS debut cd "Help! My Dog Is A Skinhead!", $5.00 (Postage Paid). We play old school punk/hc and want your money! 13 fast songs with attitude & shitty production! Payable to: Cedric Crouch, 46 Oberholtzer Rd., Bechtelsville, PA 19505.

ROTTEN FRUIT of Terrorism - demo. 13 fierce blasts of pure fighting power. Brutal hc! $2.00 ppd to Rob-Bob Walters/ POB 762/ Buffalo, NY 14207. Foreign add $2.00.

MAXIMUMROCKNROLL music classifieds

"OI! IT'S PARTY time... Vol. no 1", compil ep w/The Wrectched Ones, The Service, Dickheads and The Choice. ($6), 90 Proof "No respect" ep ($6), Weal Peaks "Punk & Skin" ep ($6). New!! Side Burns "Never give in" ep (Oi! from Japan) ($6). 4 x ep's = $20. Coming soon "Oi! it's party time..Vol. no 2"... One By One Records, Bellevue, 56450 Theix, France.

VIDEOS: PAL (UK ETC) & NTSC (USA etc): NoFX, Exploited, Zounds, Pennywise, Propaghandi, Business, Poison Idea, DK's, Blitz, Queers, Conflict, S. Weasel, Schwartzeneggar, Operation Ivy, Subhumans, Guns n Wankers, GG, Dickies, Gin Goblins, Millencolin, Snuff, Mummies, Descendents, Damned etc. etc. Over 2500 shows/promos/tv clips for trade/sale. SAE (UK), IRC (overseas) or good trades list to: Dave, 50a Great King St., Edinburgh, Scotland.

GARAGE AND PUNK new releases available cheap and fast. Free catalog of vinyl from Armitage Shanks to Really Red to Killed By Death. send SASE / IRC to: Busy Kids / P.O. Box 49984 /Austin, TX 78765 or e-mail barclay@mail.utexas.edu

7IN. FOR TRADE or cash offers (all M-/M-): AK47, Big Boys, Bobby Soxx, Avengers (crucifix sleeve), Haskels - Taking The City, Legionaire's Disease - Rather See You Dead, Controllers (both). Wants: Leftovers, Helmettes, Guilty Razors, Dieter Meier - Cry For Fame, Young Identities - New Trends. Ryan / P.O. Box 49984 / Austin, TX 78765 / USA or fax: (512) 708-8941

TURN IT AROUND 2x7in. (pentagrams on back sleeve—VG+NG+) $15, Damned - New Rose 7in. (French-issue different sleeve—M-/M-) $30, Heart Attack - Keep Your Distance (first 12in.—M-NG+) $35, Hell Comes To Your House compilation LP (first press red cover— Social Distortion, Legal Weapon, Red Cross—VG+NG+) $15. US postage $2. Ryan Richardson / P.O. Box 49984 /Austin, TX 78765

USED CD'S, cassettes, 7"s for sale, cheap! All kinds, wanna-be punk, industrial, alternative, stuff like the Damned, Youth of Today, KMFDM, Into Another, Crass, Poison Idea, Fear, Judge, even Danzig! And that's just off the top of my head! Hurray for capitalism! Major and indie labels. Send for full list. Alex Faber,107 Kensington Ave. Norwood NJ 07648. Thanks.

GG WANTLIST LP: Always Was Orange B&W Cover, Antiseen: MJ. EP: Beat Beat Beat, Cheri Love Affair, No Rules, I Wanna Fuck Your Brains, Expose Yourself To Kids. Originals at least vg cond. I trade or pay cash. I have very rare GG for trade towards the ones I need. Staffan Fredelius, Jungfruv 7A, S-79134 Falun, Sweden.

GG TRADE I have Always Was lp Blitz Records mint condition to be traded for Always Was lp orange b&w cover in at least vg condition. True GG record collectors get in touch. Staffan Fredelius, Jungfruv 7A, S-791 34 Falun, Sweden.

TAKE OUT THE TRASH! records is looking for distributors and mail orders to sell our stuff. Send for a sampler tape to: Jason PO Box 541 Normal, Illinois, 61761

POLISH TRADERS! I want cool things from your contry in exchange for cool Canadian stuff! I dig: Hey, Siekiera, Stachursky, Pudelski, Edyta Bartosiewicz, etc. Write! Dion Conflict, P.O. Box 81008, 45 Harbor Square, Toronto, Ontario M5J 2V3, Canada. Thanxxx!

TURNING POINT SHIRTS from last show. XL-$12 US $15 world. cash only—no rip—handful left: 48 New Rd, Tabernacle, NJ 08088 USA.

I NEED THESE ON CD: Buzzcocks— "Spiral Scratch" & "Time's Up (Demos)," Saints—"I'm Stranded" & "Prehistoric Sounds," Avengers—any, Newtown Neurotics—"45 Rev. Per Minute," Red Lorry Yellow Lorry—"The Singles." Please contact: B. Gonzalez, 312 W 78th St. Apt.9, NY, NY 10024. Thanks.

BANDS WANTED DEAD OR ALIVE to play in Evansville, IN. We booked Pansy Division, Screw 32, The Bouncing Souls and Squirtgun last year. Evansville is: 3 hrs from Nashville, 2.5 hrs from St. Louis, 3 hrs from Indy. If you would like to be part of a benefit show, free concert or maybe even get paid to play, send a demo or a tape of your band practicing to: Sound Asylum Productions, c/o Mike Smith, 1009 N. Garvin, Evansville, IN 47711.

TAKE OUT THE TRASH! records is here! 3 7"'s out now! Rump-Le, some shitty band and a Hand to Mouth/Marry Me split. $3 ppd each (cash/mo) to: Jason, PO Box 541, Normal Illinois, 61761

CHRIST SAKES! 10 song tape for $3 ppd. Send cash to Christ Sakes! PO Box 380026, E. Hartford, CT 06138

TRADE: CRUDE SS, "Who'll Survive" EP, Final Warning, s/t & 7" (from Portland), Disrupt, Amen, Hiatus, Excrement of War 7"s, Napalm Death "From Enslavement"LP with 7", Ripcord "Poetic Justice" LP, Doom "Peel Sessions", Leatherface 7"s & 1st LP's, Early Toxic Reasons, Christ On Parade, Chumbawamba 7"'s. Aaron, 136 N.W. 10th, Corvalis, Oregon 97330

SHE DEVILS (two girls, a boy) band proradical ideas and action, willing to participate in compilations, zines, whatever. Welcome to open minded lesbian and sex radical stuff. Please! Contact us: c/o Pilar Arrese/ Olazabal 2125/ CP 1428/ BS.AS/ Argentina

CADAVERES - ARGENTINEAN killer punk rock band. "The killer box" cd just out($17 ppd) and tapes, too ($6 ppd). Ready to take part in compilations. Resistencia fanzine punk is interested in hard issues, sex & freedom, counter information and local comments from everywhere. Contact for both band and zine: Patricia/ Jose Marmol 1432/ CP 1255/ BS.AS/ Argentina

LOOKING TO DISTRO demos and vinyl for grindnoise/hc/industrial ambient noise/ + original bands & labels from all over the world. Distribution of your material isn't guaranteed, but a zine review definitely is guaranteed (proof = free copy). So what do you have to lose? NFTM - West is the distro label. Send all demos and promos to: Joe M./ 945 Gayley #107/ Los Angeles, CA 90024/ USA

VIDEO/AUDIO shows for sale or trade. Avail, Bad Religion, Barkmarket, Bloodlet, Citizen Fish, Clutch, Cupid Car Club, Earth Crisis, Embrace, Fugazi, F.Y.P., Gorilla Biscuits, Misfits, Mr. Bungle, Napalm Death, Operation Ivy, Propagandhi, Quicksand, Samhain, Seaweed, Subhumans, Sunny Day Real Estate, Today Is The Day, more. Please send 2 stamps or list to: Jaret, 8652 Lyonia Drive, Orlando, FL 32829.

SELLING: Vinyl, original DC hardcore, Misfits, 70's punk (British and American), etc. Cheap! For list send SASE to: H. Volker, 3150 So. Decatur Blvd. #2143, Las Vegas, NV 89102

CRUCIAL RESPONSE RECORDS now has an office in North America until the end of '96. Canadians and Americans should order directly from Crucial Response America. Send $1 for a catalog to: Stefan Grabowski, c/o Bedesem, 335 Park Ave., Berkeley Heights, NJ 07922, USA. XXX

VIDEOS: OVER 1000 SHOWS. GG, Murder Junkies, Dwarves, Skrewdriver, Brutal Attack, No Remorse, Bound For Glory, Germs, Fear, Mummies, Dead Boys, Pistols, Ramones 95'& 96', Rancid 96', Exploited, Lunachicks, Muffs, Adicts, Monster Magnet, Misfits, Screeching Weasel, Queers, Descendents, Rollins, Iggy, Insaints, Buttholes, NOFX and many more. Write Merle Allin, 214 E. 24th St., #5B, NY, NY 10010

VIDEOS: OVER 1000 SHOWS, Lots of masters & 1st gen. copies, in business for 8 years-fast reliable service. Sam Blacks Church, Dinosaur Jr., RFYC, Didjits, Jon Spencer, Nick Cave, Neurosis, New Bomb Turks, J. Cash, Beasties, Marilyn Manson, Op Ivy, White Zombie, Hole, Dks, Antiseen, NIN, Smashing Punkpkins, Ween, Bad Brains, $1.00 for 40 pg list. Merle Allin, 214 E. 24th St., #5B, NY, NY 10010. Call (212) 889-8334

GG ALLIN: New 16 pg catalog. Largest selection in the world. Lots of photos and details of items. Includes, videos, many masters. 7 different T-shirts, baseball cap, Hated, gas stations and funeral videos, headstone poster, CDs, casettes, singles, GG artwork and stuffed GG doll. $1.00 for large list. Write Merle Allin, 214 E. 24th St. #5B, NY, NY, 10010. Call (212) 889-8334

DOES ANYONE KNOW how I can get a copy of Sprinkle Genies "London Calling" 7 inch vinyl. Will pay top dollar or trade: A.G. 4 Lex, Apt. 6J, NY, NY, 10010

SPANKASFUK VIDEO has the cheapest prices and the largest selection of punk entertainment! We have Rezillos, Riverdales, Green Day, Tilt, New Bomb Turks, Cramps, Crass, Dead Kennedys, Butthole Surfers, Boris the Sprinkler, S. Weasel, Artless, Fifteen, Dickies, NoFX, Marilyn Manson, NIN, Misfits, GG Allin, Operation Ivy, goth vids, punk porn, weird movies, punk movies, Chuck Manson, serial killers, punk comedy, and lots lots lots more! Just send $3 (refunded with order) for the Spunkasfuk catalog/spewsletter. Spunkasfuk, RD1 Box 1290S, Clarendon PA, 16313

MAXIMUMROCKNROLL music classifieds

WANTED: BEAT HAPPENING: "Our Secret" 45, "Red Head Walking "45, first LP, "Jamboree" LP, live tapes, videos, photos, Get Smart "Swimming with Sharks" LP. Will buy or trade. Richard Nossar, Apartado Postal 18-1574, Lima 18, PERU

YOU HEAH: THE ANTISEEN video has real, blood, real violence, and enough southern fired destructo rock to bury NoFX, Rancid, Green Day and the Offspring, with enough room for Ben Weasel's head! And it'll only cost ya' $15.00 (check or mo to RG) add $5.00 for a copy signed by Jeff Clayton himself. Spunkasfuk Video, RD1 Box 1290S, Clarendon PA, 16313

SOUTH AMERICAN, MEXICAN & Spanish late 60's/ early 70's hard to find vinyl (mostly singles) for trade. Traffic Sound, El Opio, Los Barbaros, Silvertons, Belkings & many more. Records are used but in good condition. I want current garage/surf releases (world-wide) in exchange. Write: Richard Nossar, Apartado Postal 18-1574, Lima 18, Peru

AIRPLAY MATERIAL WANTED for punk/grind/noise/freeform fm radio show at independent/DIY station broadcasting in the metro NYC/NJ area. Latest faves include: Kiss It Goodbye, Pipe, Cavity, Discordance Axis, Geezer Lake, Neurosis, Pachinko, Grotus, Glazed Baby, Liquor Bike. Send to: Diane's Kamikaze Fun Machine, c/o WFMU, P.O. Box 1568, Montclair, NJ 07042. E-mail-Diane@WFMU.org Touring bands get in touch!

GIMMIE! GIMMIE! Looking for the Screeching Weasel "Ramone" cover LP on Selfless records! I'll pay up to $10 cash!! If you got it contact me at, Reid Repulsive, 2050 Komo Mai Dr., Pearl City, HI, 96782. Also looking for Screeching Weasel "Sassy and Gay" 2x7" & Scratch Bongowax "Zero Conformity..." CD/LP. Get in touch! You go, you genius!!!

WANTED! SxEx/HARCORE/NYHC records, tapes, videos, old school/new school send list/price to Kohki Sinohara, 3-204 9-500-3Nagareyama Nagareyama-City Chiba270-01 Japan. Fax+81-471-50-2860

PUNK ROCK GIRL plays guitar but has no one to play with. I prefer old school punk. If in Ohio region, reach me @ 216-854-9210 or 216-854-3761. Ask for Sarah, alterna-teens need not apply.

OI! ISSUE#1 of Bed-ruck Oi! zine is now on the streets! Interviews with: The Wretched Ones, Broken Heroes, Those Unknown and Helen of Oi! records. Also; opinions, reviews, etc. $1.00 ppd. Looking for new/unheard Oi!/Streetpunk bands for future issues. Send your shit! Bedruck Records, P.O. Box 452, Monroe, CT. 06468. Oi! Music will never die!

MAYDAY. SONGS OF Dead Beat Dungs comp. tape now available. 16 bands, 23 songs. Includes songs by Blanks '77, Showcase Showdown, lots of great unknowns. Only$3 and a nice letter to Josh Kelley, 3325 Brandywine Ave., Roanoke, VA 24018

RECORD AUCTION: For sale or trade to highest bidder. Public Bath, Sympathy, Clawfist, Amrep, Insipid, plus hundreds of 7" on various labels. Pop, punk, crust, indie, garage and other shit. Write for list. Mark Henderson, 36 Foskett #2, Somerville, MA 02144

I HAVE: Vindictives- First 3 V.M.L. 7"s, Screeching Weasel- "Punkhouse" 7", Queers- "Proud Tradition" 2x7", "Look ma' no flannel" 7", (all signed by the bands.) Riverdales live video with Screeching Weasel reunion song, Sludgeworth- "What's This?" CD and NOFX- "E is for Everything" cass. For sale/trade. Kris 475 E. South St., Franklin, IN 46131. Include a phone number!!!

SQUIRTGUN are cool but have you heard their singer's first band, Freaks of Nature? I have everything they ever released, including old versions of 3 Squirtgun songs and over 20 live videos. Will sell or trade, write for list, include phone #! Kris 475 E. South St., Franklin, IN 46131

KINGFACE, CHARRED Remains, Psychic TV, ABC Diablo 7", Venom, Thatcher on Acid, Deadline 1-sided, Generic/Electro Hippies, Confuse original singles, (Black) Metal, Power electronics, tons of EX rarities. SASE to: Tyler, POB 11741, Olympia, WA 98502. tel# (360)866-1804

ICONS OF FILTH, Joy-Division, Poison Idea/ Girls, Throbbing Gristle, Wat Tyler- 1st lp, Gism- Death Exclamations lp w/7" and tons of inexpensive punk, hc, noise, metal and even Tiny Tim. SASE to: Tyler, POB 11747, Olympia, WA 98502

TRAILER LIFE RECORDS- trailer park music at trailer park prices. New Porn Flakes 7", only $3ppd. PO Box 931, Erie, PA 16512. Labels/distro, get in touch for wholesale prices/trade

7" PUNK ROCK singles for sale! Estrus crust, Sympathy, Dogmeat, Empty, Sub Pop singles club, Rip Off, Radio X, Amrep, etc. Over 150 records to choose from. 70s-90s promos, boots and other hard to finds. 60s punk impostors, LoFi, hc, Stooges, MC5, Radio Birdman influenced. Write for free list: Jason Munzke, 16790 Lading Dr., Monument, CO 80132

206 RECORDS STILL needs fast melodic bands for releases. Upcoming stuff includes 7"s from Chuck, Four Knuckle Sam and Flunder. Bands send tapes, but please read description of music style listed above. For info and to send demos to: 8112 Fremont Ave. N., Seattle, WA 98103. e-mail TWOOSIX@aol.com. tel # (206)781-0553

VIDEO NASTINESS! Antiseen, GG, Cocknoose, Rancid Vat, Vik 44, Hellstomper, Sloppy Seconds, Misfits, Sex Pistols, Sid Viscous, Artless, Aposers of Gein, Skrewdriver, Anti-Nowhere League, Crass, New Bomb Turks, Crucifucks, Lisa Suckdog, Insaints, punk porn, celeb porn, Manson, serial killers, sick/rare movies and a fuckload more! Send $3 (refunded with order) for the Spunkasfuk catalog/spewsletter. We have the cheapest prices and a huge selection,so get in touch now ya' weirdo! Spunkasfuk Video, RD1 Box 1290S, Clarendon PA 16313

WANTED: Septic Death-1st 12" colored vinyl; Pusmort VA-7" + bonus flexi; Neuroot-Fratricide Split LP-testpress; Pushead Fanclub 7"s-2x7"- flyer-prints etc; also looking for Rocket From The Crypt rare records; please send your list-thanx for your help!

WANTED: Bloodline 7" (red), Conviction 7" (Smorgasbord), Device 7" (Progression?), 4WF 1st 7", Freeze 10", Infest-legitimate releases, Little Armies 7", Norman Bates & The Showerheads LP, NYHC Compilation LP on Evacuate Records, Opposition/ Flakjacket 7", Saigon 7", SBLC 7" (blue), Shadow Season 7", Shatter 7", Subjugator 7", The Allegiance 7", Kingpin 7" (red), The Mad "Eyeball" 7". Moo Cow, POB 616, Madison, WI 53701.

SOULSIDE "Less Deep" Lp & Sleep Chamber 1st 7" for trade. Also, Positively Punk Distro (MA) you owe me $30 ya bugger, get it to me! Anyone who knows how to contact Allen K. fill me in! Moo Cow, POB 616, Madison, WI 53701.

WANTED: Screeching Weasel, Green Day, Jawbreaker, Squirtgun, Rancid, and NoFX - live videos, audios wanted. Also t-shirts or photos. Screeching Weasel's Ramones comver LP wanted. Send me descriptions of what you have and I'll send you the $$$ for it - Jesse Gallagher, 6 Campbell St., Woburn, MA 01801.

GIRLS/GUYS.. (lets try this again) Send a picture of yourself naked or partially naked for the 96" Beer City Skateboard & Record catalog. You also get a sticker to! Or if you are shy send $1.00 to: Beer City / PO Box 26035 / Milwaukee, WI 53226-0035

TARD-CORE IS what we is, otherwise known as Coathang'r Kids. Our ep "Retard Valentine" will fill your empty punk rock heart! Female vocals, and a cover of 3's Company. Get your dose of tardyness. 4 bucks gets you: free poster, free stickers, free booklet, free cover, and free 7". 3510 Oarfish Lane, Oxnard, CA 93035

NO RISK No Fun Records: Shrinkwrap - Upon The Fruited Plains 7", 3 tracks, available on violet, pink, and green vinyl. Bloody Mess and the Skabs - Live 7", 4 tracks. Coming: Lowlife - Business As Usual 7", Splintered - Moraine 12". Mail-orders, shops, etc. worldwide wanted, send IRC for infos, wholesale rates. Michael Dericks, Am Drudenbogen 7, 82256 Furstenfeldbruck, Germany.

IN THE USA single copies are available by mailorder: Shrinkwrap - Upon The Fruited Plains 7" for $5 (postage-paid) from Shrinkwrap Propaganda, PO Box 11831, Pittsburgh, PA, 15228-0831. Bloody Mess & the Skabs - Live 7" for $4 (plus postage?) from Bloody Mess, PO Box 9021, Peoria, IL, 61612.

OUT OF PRINT! discount prices on punk/ powerpop/metal major and indie cassette and CD cut-outs! Cassettes 3/$11, Cds $4.99-10.99. Stamp brings free flyer/catalog, gets you on my mailing list. write to: Infernal Racket, Studio 166, PO Box 443, Owosso, MI 48867-0443

MAXIMUMROCKNROLL classifieds

PIERCING JEWELRY: Highest quality surgical stainless steel. $1 for catalog: Lion's Mark Ind./ Box 1753/ Iowa City, IA/ 52240

I'M PUNKER THAN YOU! 'cause I got t-shirts from over 600 bands in stock. From obscure indies to corporate whores. Send 2 stamps for huge catalog. Lowest prices around! Punker Than You, 346 North Queen St., Lancaster PA 17603. Thanks!

SPIKED LEATHER, bondage, S-M. Spiked belts, collars, wristbands, restraints. Anything you need punk as fuck handmade leather products. Are you sick of paying out the ass for leather ware? Guaranteed highest quality at low prices. Custom orders also made. Send one .32 stamp for catalog to: B.Leather, 3217 Wilmington Pk. #19, Kettering, Ohio 45429

SEATTLE! I'm moving to Seattle in late May. Please write soon. I like visual arts, dumpster diving, thrift stores, and spending time with you. Eric B., P.O.Box 140, San Benito, TX 78586. (Amy W. rules!)

RELOCATING TO THE Santa Barbara area this summer. Looking for people who want to do stuff. maybe a zine, or put on shows. Into vintage punk '77 style, Rockabilly, b/w photography, vampires. Please write to: Kym, PO Box 2652, Santa Cruz, CA 95063

BORED BRITISH GIRL 19, wants to hear from US guys into Chisel, Sensefield, Split Lip, Black Sabbath, etc. No pretentious, flesh sucking assholes need apply. If you're open minded, fun and want a cool pen pal, say your prayers, get on your knees and pray to the god known as Gemma, 2 Rangeways Road, Kingswinford, DY6 8QQ UK.

17 YO FEMALE seeks pen pals. Into Jawbreaker, NoFX, Screeching Weasel, MTX, going to shows, writing poems. No MTV lovers, posers, perverts. If you've got free stuff (zines, stickers, music, etc.) send it to me, and I'll do the same. Mary, 1918 Warrington Rd., Roanoke, VA 24015.

JOE CHRIST MOVIES for sale: "Speed Freaks w/Guns.", "Crippled", "Communion in Room 410.", and "Acid Is Groovy, Kill the Pigs." 2 video set. The originals, I bought them for there orig. prices, copied them on SLP tape, now I am selling the originals. These are the orig. issues, w/covers etc. First come, first serve. Once they're gone, they're gone. Since you don't see the ad in MRR anymore, I am selling mine. No rip-offs!! Send $35.00 ppd. (cash, check, or money order) to: Michael Hansen, PO Box 10103, San Jose, CA 95157.

LOOKING FOR FRIENDS and roomates in the Bay Area. I'll be moving there in a couple of months. I play guitar/bass and want to start or join a band once I get down there. Likes are: Drop Dead, Antischism, Code 13, Manking?, Battle of Disarm, etc. Write me even if you're not from CA. This address will still be good after I move. Jon/S406 Doon Way/ Anacortes, WA/98221/USA

RETINA SOYBEAN retina soybean retina soybean retina soybean retina soybean retina soybean retina soybean retina soybean retina soybean retina soybean retina soybean retina soybean retina soybean. TionalcuitMpany/ 174 Old Post Rd./ Rhinebeck, NY 12572

JE-NI-FUH MAY-YOO-BAH! Where are you? Please write! Steve, the Asshole from New York, POB 755, Elmsford, NY 10523-0755.

TWO ZINES - Indred Picnic #2 and Info-hazard #1 available for $1 ppd each or $2 for both. Trades and submissions welcome, especially personal accounts and stuff for review. POB 1325, Stockton, CA 95201

TROPICAL BEATNIK PUNK girl living in the swamp wasteland of Miami, FL is telling you she's bored of that darn sunshine state. I'm into poppy-/punk and ska like OpIvy, Glow Skulls, Skankin' Pickle, Pavement, Sebadoh, Blues Explosion, perzines, talking, drawing, cappucino's, Douglas Copeland and Pagan Kennedy, Anka Radakovich. Write me! Monica @ PO Box 440381 Miami FL 33144.

TRAVELLING CROSS COUNTRY & possibly north starting July 96. Need place to stay, tips. Have place in S.F. or Sacramento 2236 Rivertrails Circle, Rancho Cordova, CA 95670

IRON-ONS & DECALS, smurfs, pacman, Mr. T., star wars, rick springfield, old rock bands, drug saying. 6 assorted decals for $5 dollars. send to, Jake 106 St. James Pl. Glenolden, PA 19036

THE SHADOW, NYC'S underground newspaper of politics, squatter news, pirate radio, copwatch, subertisements, etc. Send $1 for latest issue. Sea Monkey, PO Box 5461, Laurel, MD 20726

OI! BOY 23 y/o looking for other punk and skin girls who share similar values and interests such as anarchism, vegetarianism, straightedge, going to shows and protests. Basically want to meet punk and skin girls that respect both their mind and body and are dedicated to the punk and skinhead lifestyles. Dan, 746 Conestoga Rd., Malvern, PA 19355.

ME=17, MALE sXe, bored, dork, tired, lame, into Minor Threat, DK, Avail, MTX, Boris, SW, Born Against, Op Ivy, Propagandhi, shows, skateboarding, etc. Cool females and punx from the Fox Valley and abroad drop me a line...Zipper, 1315 Coolidge Ave., Little Chute, WI 54140.

SEOUL, KOREA. I'm moving there in August 1996. If you live in Korea and would like to befriend a newcomer, show me around the Korean punk scene etc., please write to me: Chris O'Brien, 900 Chestnut St., Pittsburgh, PA 15212.

BORED, CYNICAL 20-nothing slacker looking for female soul mate who's willing to relocate. Into ska, pop punk, caffeine, photography, thrift stores, cheesy movies, sleep, & Taco Bell. Write: Scott/ 7704 Freret St./ New Orleans, LA 70118

SKANK - A MAG for ska people and real punks. Interview with One Eye Open, and bands and companies who want to advertise, just send an ad with free stuff. $1.00 and a stamp for latest issue. Skank/ 15268 Valarie Ct./ Brooksville, FL 34613

SKATEBOARD? Looking for cheap decks and wheels? send $1 to Work Skateboards c/o 8 Wren Cres./ Sherwood Park/ AB T8A-0G5 Canada for info and stuff.

MOVIES IN SUPER 8 standard!! Are you a big fan of super 8 movies? Or you have some super 8 movies? Get in touch! Time is short! Want to buy or trade movies in super 8 from all over the world! Alessandro Casella/ Via Castruccio Castracame 3 Imt 3/ 00176 Rome, Italy. Tel/fax 0039-6-272167

INMATE PLANS to better life and need you to tell me how to start my own mail order record store - metal, hardcore, death metal, speed Send photos, band info, punk/metal magazines, distributors listings of independent and major label suppliers etc. to: Scott Mercer A295-167, PO Box 5500, Chillicothe, OH 45601-0990

BALDING GUY, tall, hairy but wearing white cotton female tank-top, knickers under leather. Has already show it off on stage. Looking for more possibilities, open fun, group, work, diffusion, similar, etc. P. Telmo, 4 Wilfrid Laurier Esc 8, 75014 Paris / France

VEGAN STUFF WANTED: Books, Zines, Recipes, Music, Manifestos, photocopied info, Art. Will buy, send stamps or trade. G. Good, 611 19th St., Sacramento, CA 95814-1707.

PEACE PUNK! 20 yr old peace punk stuck in Maryland looking for penpals to trade music with. Into: Autonomy, Masskontrol, Crass, D.I.R.T., Auss-Rotten and Spitboy. Will respond to all. Mark D., PO Box 1003, Indianhead, MD 20640. !!Resist!!

NUDE PICTURES of Wayne Newton, to anyone who sends a buck for postage to: The Butt-Beaver Zine. A fast paced romp into the lives of a few dorky kids. Hip-Criptic music reviews, contests, articles and all kinds of mad packed rectum humor. Great toilet reading! Send to: Fredo c/o Butt-Beaver, 8110 Timor, Long Beach, CA 90808

OBERLIN COLLEGE: Attending in the Fall. Anyone into Candy Ass records or HC, like Los Crudos, Destroy, Spitboy, Hiatus, etc, get in touch. Also into: critical mass, veganism and Food Not Bombs. Elizabeth, 1835 Upperline, New Orleans, LA 70115. or, pigger19@popale x1. linknet. net

NEW YORK CITY: going in June and don't know anyone. I'm into HC, like Los Crudos, Destroy, Spitboy, etc. Also pro-bicycle, provegan and into Food Not Bombs. Looking for somewhere to stay and HC kids to hang out with. Elizabeth, 1835 Upperline, New Orleans, LA 70115,or pigger19 @ popalex1. linknet.net

VIDEO FIEND RETURNS. Doom, Death, Black and HC, Pentagram, Vitus, Obsessed, Sleep. DeathSS, Paul Chain,Type O. Carnivore, Emperor, Immortal, Acheron, Plasmatics, Tank, Motorhead, Hawkwind. Also women in the VA/DC area who like this type of music, please write: Mike, PO Box 226, Merrifield, VA 22116-0226 USA. tel.(703) 742-0831

PSYCHOTROPIC PUSSYCAT Records- new indie label seeking bands for future releases. Punk, ska or whatever, why limit our choices? Send demos to: Jerry, 1996 Valance St., San Diego, CA 92154

ATTENTION! I'm a 16 year old agnostic boy who loves hardcore and emo music. I am in search of penpals from wherever. Write to me about whatever is on your mind and I will write you back, guaranteed! Andy Lee, 210 W. Cedar St., Grafton, WI 53024

14 Y/O PUNK ROCK girl. Needs people to write to. If you have punk drawings, send them in cuz I like to collect them. I'm into Pinhead Gunpowder, Spitboy, Screeching Weasel, Fugazi, Bad Religion, and some other stuff. Perla/ 1239 Esteban Torres/ S. El Monte, CA 91733

MAXIMUMROCKNROLL classifieds

PUNK/ROCK ZINE looking for contributions. Needs articles, stories, reviews, and art work of almost any topic. Send demos and zines for review. No racist, homophobic, or sexist anything. Liz/ 148 Grove St./ Tarrytown, NY 10591-4620

BIZARRE FILMS! Over 850 horror, depravity, Hong Kong action, Japanimation, Godzilla, punk, art, spaghetti western, science fiction, etc. films. Rare, uncut, inexpensive, ultra-fast friendly service. Full catalog for three stamps. Joseph A. Gervasi/ 142 Frankford Ave./ Blackwood, NJ 08012

PUNK, HARDCORE, oi, psychobilly videos. GBH, Exploited, Cock Sparrer, Buzzcocks, One Way System, Chelsea, Black Flag, Vice Squad, Adicts, Headcoats, Gun Club, Meteors, Guana Batz, Demented Are Go and more. Free catalogue from Visionary/ POB 30/ St. Annes/ FY8 1XR England

HEY NEW YORKERS! Punks from So.California are coming to NYC for our summer vacation . Could someone write us and tell us where we could find cheap food, cheap places to stay, places to hang out, and cool places to visit, etc. We are all cute and sexy girls and guys so write us at: Jenny, 1292 N.Vallejo Way, Upland, Ca 91786 .

FREE HBO, PLAYBOY! Showtime laid off Punk cable worker tells all! Build descrambler for under 13 bucks, with 7 Radio shack parts very easy and fast. Send 10 dollars Cash or MO payable to Ed Duckfield for simple 7 step instructions. Immediate response guaranteed. DIY Punks! Ed, PO Box 157, West Sayville NY 11796

FREE CABLE PUNKS! Laid offpunk cable worker shows you how to build your own descrambler with only 7 parts you can buy at Radio Shack or any electronic store for under 13 bucks! Easy 7 step instmctions anyone can do. Fast service you will recieve in two weeks guaranteed! Send well concealed Cash or M.O. for 10 bucks to Ed Duckfield PO Box 157 West Sayville N.Y. 11796

GHOSTS- a "spoken word" CD I'm considering releasing. It's recorded phone conversations I've had- politics, spirituality, social problems, veganism(the facts!), humor. If anyone's interested, please write me so I don't make a CD nobody wants. I'll respond to everyone! It would be $7pp, cool eco packaging with a big booklet. Thanks. Alex Faber, 107 Kensington Ave. Norwood NJ 07648.

KILLER affordable 16-track recording, demos to album projects, credits include the Fixtures, Das Klown, Society Gone Madd, All Day, etc., L.A./San Fernando Valley; tell 'em Kevin sent you- Doghouse Studios, 818-994-1283

POETS WANTED: recite underground fashion poetry. Be center of attention. Colorful girlish fashions. Must be on-the-go, cute, curious about so-called Portchester scene. No experience neces~ary. Greedy need not apply. Greggy Gee 346 Van Cortlandt Pk Ave, Yonkers NY 10705-1438.

BLAHHLL!! #2 is now out. A fanzine devoted to the small, but fast-growing MIssissippi scene. Interviews, show reviews, comics and other shit. Only 2 stamps. #3 will be out soon. Free ads and classifieds. Send em to me. Also, if you would like to distribute Blahhll, write me. Jason, 208 Hampton St. Clinton, MS 39056

HEY PUNKS, MAKE BIG BUCKS! Prescription drugs through the mail without prescriptions. All foreign supplies. All FDA approved drugs. Quaaludes, Methedrine, Ketamine, Hydrochloride, Valium, etc. We can show you how to legally order. Also, strange esoteric, hard-to-find drugs. Ebene powder, peyote, MMDA, STP, DMT, toadskins. Send twenty dollars to: Crowhaven Productions, P.O. Box 0562, Tempe, Arizona 85280-0562.

GREETINGS SENTIENT BEINGS of Earth. I am very interested in your Earthly punk rock. It is very different than that of Vogos-prime. I have been on your planet a very short time and would like to correspond with terrestrials. I interested, please write to: Commander Clim, 492 6th St NE, Medicine Hat, AB, Canada T1A 5P1. Thanks.

THE LOUISVILLE SCENE is my life. I would like to hear from other people from other scenes as well as people from the Louisville scene. Feel free to write or send anything. A photograph speaks a thousand words! Brian, 9609 Chapel Hill Rd, Louisville, KY 40229.

THE ANGRY BEAN is a non-profit organization that collects canned and boxed food for needy punks everywhere. If you are a punk who needs help or know someone who does, please write. We are looking for kids who live in the parks in Manhatten and other places. Write or send food donations to: Angry Beans, c/o Mike Smith, 1009 N. Garvin, Evansville, IN 47711.

DARK ENTRIES fanzine iŝsue #2 needs your contributions for a pen pal network dedicated in printing punk/ gothic classifieds so punks can meet punks and trade music or free shit. Send classified (40 words or less), poetry, views, or artwork to: Dark Entries, P.O. Box 2925, Bell Gardens, CA 90202. Please send 2 stamps or $1.00 for a copy of the fanzine.

ARTIST LOOKING FOR EROTIC and unusual photo contributions. Faces, necks, shoulders, bums, breasts, chests, backs, tongues, shadows, shaved heads, piercings, bondage, tattoos, close-ups, black and white, color, male, female, etc. Anything you can think of. Be creative. If use your contribution, I'll send you photos of what I make. Brendan/30 Rosewood Place/Regina, Sk./ S4S 5N5/Canada

ATTENTION!!! Anyone who responded to my ad between March 18th and 28th, please write back! While vacationing, mail was stolen (so hide cash). Since I always respond, you know if you haven't received a response. David Toscano/ 169 Pilgrim Rd./ Holden, MA 01520-1928

DEEP IN THE "100 Aker Wood"...where pooh makes patches and demo tapes. Send 32¢ for a catalogue of winnie the pooh's punk rock days! A small smackrel of diy stuff for your rumbly in your tumbly! 1215 Ronan Ave./ Wilm, CA 90744

CHICAGO: GIRL, 18, gutter-friendly, Antischism, Boris the Sprinkler, Vindictives, Citizen Fish, Destroy, Crass, shows, wide-open, knows no one in Chicago. student. Will be moving there in Sept. '96. Write: Nerissa/ 38 Tradd St./ Charleston, SC 29401

HAWAIIAN EXPRESS: New label, strange address. I lived in Hawaii the past four years but now I'm back in California with a record label and a college degree. I'll be starting another radio show, too. Write for any reason and perhaps send promo material to: H.E./ POB 777/ Byron, CA 94514 USA. Look for three Hawaii bands on tour this summer!

30 YEAR OLD male is looking for sincere, mature pen pals. I enjoy all kinds of music, especially punk rock. I will answer all letters. Ladies, send non-instant photo with letter, I will reply with photo of myself. Mark E. Grangetto D-40372, East/ California Mens Colony, CQ "6102"/ POB 8101/ San Luis Obispo, CA 93409-8101

HELP!! THIS TOWN sux and I need new friends to talk with. 15/f into Op Ivy, Minor Threat, early Bad Religion, NoFX, DK, etc. Anyone who knows a lot about ska please share your knowledge with me. I luv pictures and other stupid shit. Amy/ 369 Glover Blvd./ New Britain, CT 06053

UNITY? DOES IT still exist? I am sick to death of the cliquish soap opera punk has become . If anyone out there still believes in, or even knows the meaning of the word, unity then write me. I'm into: Ramones, Clash, Subhumans, DK, Crass, Blanks 77, Snap-Her, Germs, Misfits, Op Ivy, Conflict, Politikill Incorrect, Jane's Addiction. Racists, sexists, homophobes & ignorant people need not write. Females (and males) write to: Fleas/ 58 Inwood Place/ Buffalo, NY 14209 or call at (716) 882-6674 your pic gets mine! I will answer all who write.

I'M DROWNING in a sea of trendoids and wallet chains!! Write me and help me believe there are some genuine people out there. I like FYP, The Stitches, Quincy Punx, , etc. (if that matters) - Also anyone in the South Bay (not SF bay) interested in playing goofy punk rock, write too - E.T., 13321 Isis Ave., Hawthorne, CA 90250

TIRED OF THE same old shit? Then why not slip into something from S/M graphics! We've got something to suit your sickness and make you the center of attention. Send a stamp to PO Box 10701, Bradenton, FL 34282-0701

SICK SHIRTS FOR sick fucks. That's what we got! Lots of 'em too. Stuff by Mike Diana, DB Velveeda, Jeff Clayton, GG Allin, Nick Bougas and many more. If you want the most brutal, devastating fashion wear, look no further. Send a stamp to: S/M Graphics, PO Box 10701, Bradenton, FL 34282-0701

I AM THE UNABOMBER, I love Satan, Anti-everything and other wholesome t-shirts. The only thing better than speaking your mind, is wearing it. We've got a new catalog. Send a stamp to : Rhubarb T-Shirts, PO Box 30326, Philadelphia, PA 19103. Or check us out on-line: www.pond.com/-rhubarb/catalog. E-mail rhubarb@pond.com

I WILL DRAW you something: lonely guy, 17, send me something anything. Letters, pictures, books, pamphlets, flyers, videos, t-shirts, your music, demos, anything. Would like to see your writing, short stories, etc. I need music so I'll trade ya, I really like ska! Guaranteed response, and I'll draw you something of my choice. Guthrie Ensor, Rt. 9, Box 1410, Elizabethton, TN 37643

LAZY NO GOOD smoker seeks crap for zines. Anew all poetry on and a real one. Also looking for Nancy "Pagan" Welch, randy Chaos, Jeff Calcaterra, Patrick Houdek, info on Vespas, "Skateboard Party", Allin/KHG, 1212 Boylston #142, Chestnut Hill, MA 02167. MRR: your cure for college rock.

WARPED RECORDS

ARTIST	TITLE	LP	CS	CD
THE 5.6.7.8.'S-	BOMB THE TWIST (10")	$7	---	$10
88 FINGERS LOUIE-	BEHIND BARS	$8	$8	$11
A.F.I.-	ANSWER THAT AND STAY FASHIONABLE	$7	---	$10
A.F.I.-	FLY IN THE OINTMENT (7")	$3	---	---
A.F.I./HECKLE-	SPLIT (7")	$3	---	---
THE A.G.'S-	THIS EARTH SUCKS	---	---	$11
AS IT STANDS-	WORLD THAT WAS (7")	$3	---	---
BENDER-	FUNNY KAR	---	---	$11
BIKINI KILL-	REJECT ALL AMERICAN	$8	$8	$10
BLOODLET-	ENTHEOGEN	$7	$7	$11
BIKINI KILL-	I LIKE FUCKING (7")	$3	---	---
BOLLWEEVILS-	HEAVYWEIGHT	$8	$8	$10
BROWN LOBSTER TANK-	TOOTH SMOKE	$8	$8	$10
CAPITOL PUNISHMENT-	THREE CHORD PILE UP	---	---	$13
THE CIRCUS TENTS-	HARD UP (7")	$3	---	---
CLEAN X-	FIND THE TRUTH (7")	$3.5	---	---
THE CRIMINALS-	S/T (10")	$6	---	---
CRUCIFIX-	DEHUMANIZATION	---	---	$11
THE CRUMBS-	I FELL IN LOVE WITH AN ALIEN GIRL (7")	$3	---	---
DEADGUY-	FIXATION ON A CO WORKER	$8	$8	$11
DEAR MR. SHANKS-	COMP. (4-SQUARES, HITMEN, FINWAY FISH CAMP, AND THE PARKER BROTHERS. 7")	$3	---	---
DOC HOPPER-	ASK YOUR MOM	$7	---	$11
FAMILY VALUES-	S/T (7")	$3.5	---	---
F.Y.P.-	TOILET KID BREAD	$6	---	$9
F.Y.P.-	DANCE MY DUNCE	$6	---	$9
F.Y.P.-	INCOMPLETE CRAP	---	---	$9
THE FUCK BOYZ-	VS. THE HAWAIIAN MAFIA (7")	$3	---	---
GAMEFACE-	THREE TO GET READY	$8	$8	$10
GLUE GUN-	THE SCENE IS NOT FOR SALE	$8	---	$12
GOOD TYME JAMBHOREE-	COMP. (MAN OR ASTRO-MAN?, LOS KOGARS, DEKE DICKERSON, GO-NUTS, HI-FIVES, DAVID NUDELMAN AND MORE!)	$8	---	---
HAPPY MEALS-	COMP. (UNRELEASED TRAX FROM LAG WAGON, ARMCHAIR MARTIANS, BRACKET, HI STANDARD, TERROR GRUPPE & OTHERS!)	$8	---	$12
HI STANDARD-	GROWING UP	$8	$8	$12
INTEGRITY/MAYDAY-	SPLIT (7")	$3	---	---
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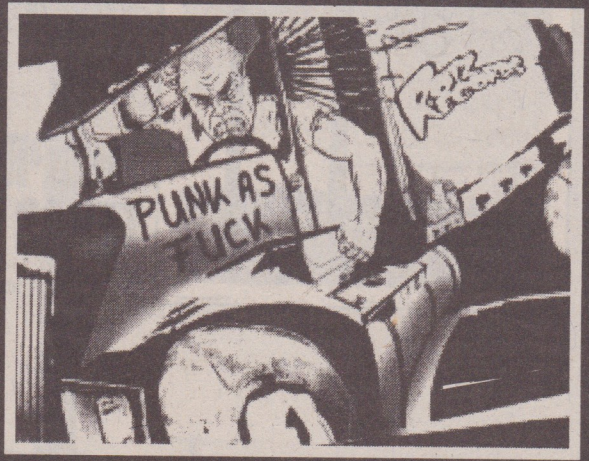

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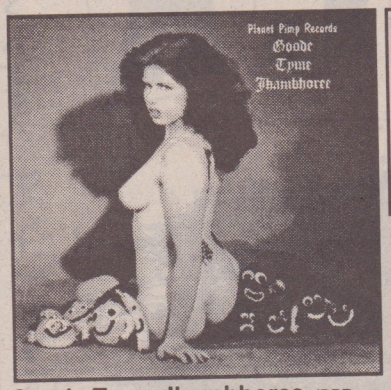

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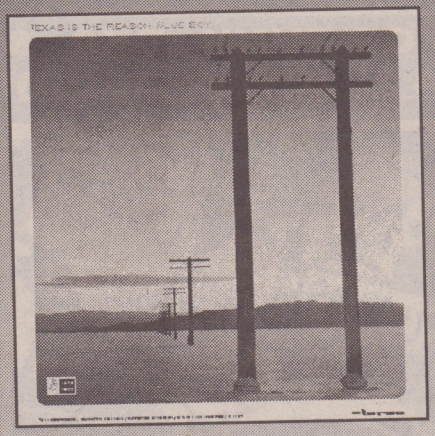

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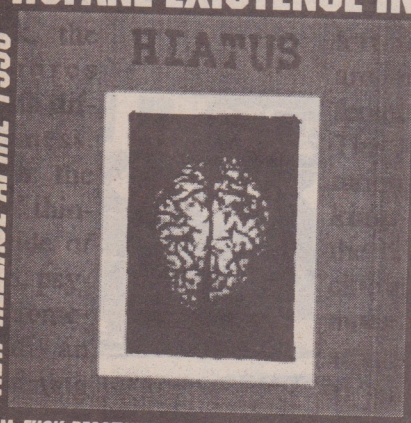

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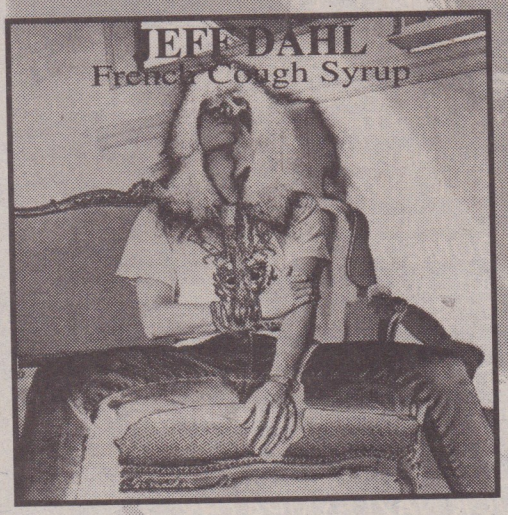

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6/29 berkeley, ca. gilman st
6/30 corona, ca. showcase theater
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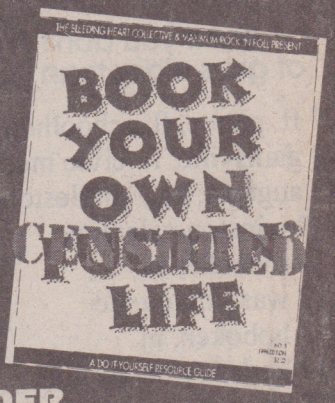

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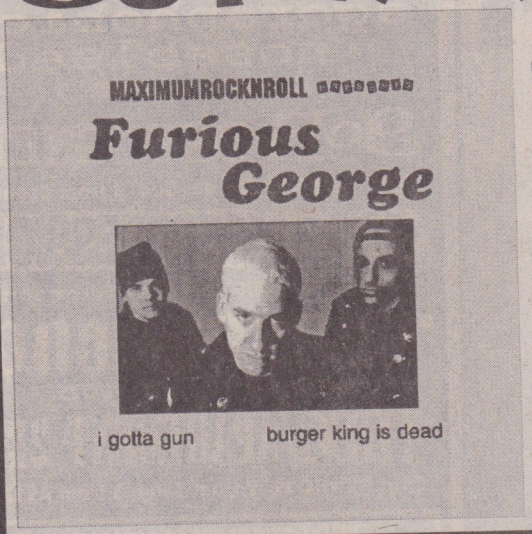

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